EBONY

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CRISIS IN NEGRO LEADERSHIP
By Carl T. Rowan

HOW THE FUNNIES HANDLE RACE

THE CAT THAT INHERITED $25,000

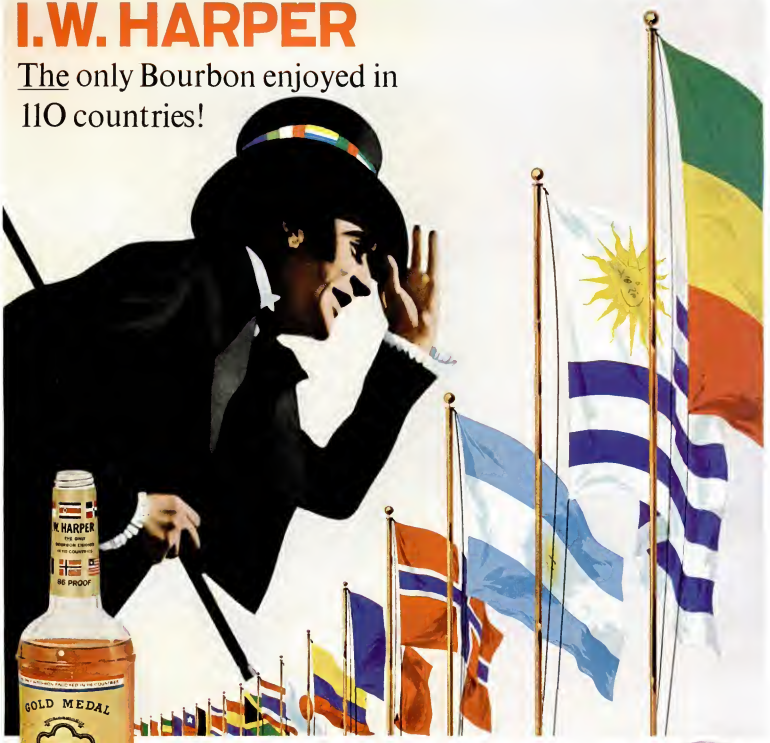


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EBONY

VOL. XXII No. 1 — NOVEMBER, 1966

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COVER:

The Ronettes, comprised of (l. to r.) sisters Estelle and Ronnie Bennett and their cousin Nedra Talley, are rock 'n' roll singers who recently teamed with the Beatles on a whirlwind tour which covered 14 U. S. cities. The joint engagements grew out of friendships the girls had developed during a previous tour with the Beatles in England where the Ronettes were voted the third top singing group last year. The cover photo is by Bill Gillohm.

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ABC

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Bringing Up Baby®

HINTS COLLECTED BY MRS. OAN GERBER, MOTHER OF FIVE

Introductory ideas for your baby. When should you introduce a new food to your baby? Hard to say. Little ones vary as to when they are most receptive to new foods. For the most part, however, a new food should be introduced when baby is reasonably hungry but not necessarily at the beginning of a meal. Some babies take more readily to a new food after the first hunger pangs have been satisfied with a bit of favorite food. By experimenting, you'll soon find out which time your cherub prefers.

Timely trio... calculated to conjure up a smile or six. Latest smash-hits from the Gerber Dessert cupboard:



New! Dutch Apple Dessert... a perky bit of old Pennsylvania, here. Applesaucy good! Slightly cinnamony bright. Buttery mellow. Can't see it or taste it, but it's enriched with vitamin C.

New! Butterscotch Pudding... a flavor favorite translated in taste terms to delight babies, toddlers and even mothers. Nourishing note: egg yolks and whole milk solids go into this pleasing dessert.

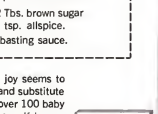
New! Gerber Peach Cobbler... a bang-up dessert with the full-blown flavor of fresh-as-you-please peaches, sparked with a trace of cinnamon. Nutrition addition: it's vitamin-C enriched.

Gerber fixin' for the family. Company coming... or family affair... here's a great glaze for loin of pork or roast duck.

1 jar Junior Peach Cobbler
1 Tbs. cider vinegar
2 Tbs. brown sugar
½ tsp. allspice.

Spread as a glaze or use as basting sauce.

More introductory ideas. If your pride 'n' joy seems to rebel at a new food at first taste... skip it and substitute another for a week or so. Gerber prepares over 100 baby foods with plentiful variety in every category. If he accepts a new food, stick with it for a few days before going on to another eating adventure. Gerber® Baby Products, Box 33, Fremont, Michigan.



"Babies are our business ...our only business!"

SPEAKING



SAUDI ARABIA TV FILM MANAGER

Horace B. Jenkins (r.) 26, is film manager of NBC-TV International in Jeddah, Saudi Arabia. He supervises staff of 13, and trains Saudi Arabian nationals in all phases of television film operation. Jenkins, shown with student Abdullah Bokaru, has been in Saudi Arabia for two years. Previously, he was employed in the film department of WCAU-TV in Philadelphia, his home town. He was educated in Philadelphia public schools, completed his studies at the Sorbonne in Paris. He is married, lists skin diving and hunting as hobbies.

IBM COMPUTER EXPERT

Mrs. Sylvia Fitt Jones, 40, is a computer expert for Honeywell, Inc. in New York City. She is responsible for training customer and company personnel in computer programming and technology. Mrs. Jones has been with Honeywell for five years, and earns more than $10,000 annually. She has a B.A. degree from Hunter College. "My most significant achievement," she says, "has been my growth within the Honeywell company from an associate instructor to the highest position in my department other than education supervisor." She was placed by agency.



CHILD WELFARE ECONOMIST

Delroy L. Cornick, 38, is a child welfare economist and research assistant with American U. in Washington, D.C. He is responsible for determining costs for children welfare organizations throughout the U. S. Cornick, who has held his present post since August of this year, earns $13,000 annually. He was born in Springfield, Ill. and majored in economics at Ripon College in Ripon, Wis. He is married and has three daughters, Karen, 9, Susan, 5, and Lisa, 2. During World War II he served in the Naval Air Force. His favorite hobby is photography.



OF PEOPLE

HUMAN CELL BIOLOGIST



Clinton S. Thompson, 43, is a biologist with Melpar Life Sciences Laboratory in Springfield, Va. Heading staff of three, he supervises, directs and works in the human cell processing phase of cell biology which is concerned with cancer and viral research. Thompson is also responsible for training of new personnel in tissue production, media filtration and microbiological procedures. He has been with Melpar for one year, holds a B.S. degree in chemistry from Howard U. Thompson, a major in the USAF Reserves, has three daughters, likes to dance, swim.



MOVIE STUDIO ATTORNEY

Bobbi Jenine Collins, 28, is an attorney in the legal department of Paramount Studios in Hollywood, Calif. One of seven lawyers on staff, and the only woman, she conducts contract preparatims for motion picture stars engaged by the film company. Miss Collins joined Paramount in April of this year after a brief stint in the Los Angeles District Attorney's office. Born in Los Angeles, she held day-time jobs as a legal secretary in various law offices while attending college at night. She is a graduate of L.A. City and State College, and Southwestern U. School of Law.

DATA PROCESSING MANAGER

George W. Andrews, 33, is manager of the data processing department of Fromm and Sichel, Inc. worldwide distributors of The Christian Brothers wines and brandies in San Francisco, Calif. He and his three staff members process all accounting statements for his area, including accounts receivable and accounts payable. Andrews attended high school and junior college in Pueblo, Colo., his birthplace. Later, he studied data processing at the Automation Institute and the IBM school in Los Angeles. Andrews earns $8,600 a year and is bachelor.





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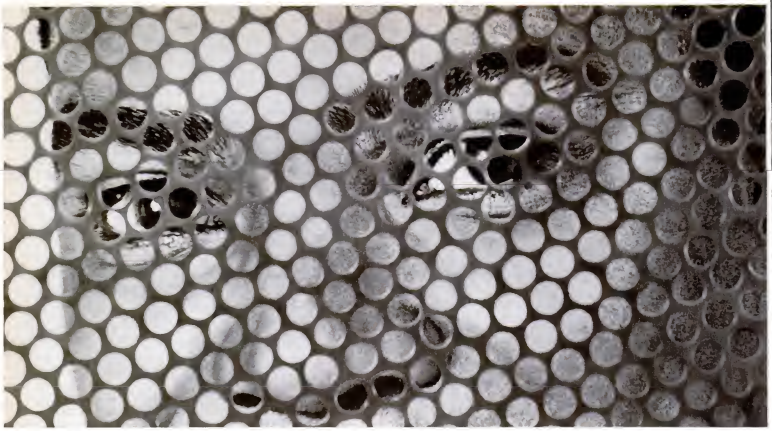












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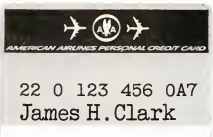
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perfectly dry,
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See the complete line of Zenith TV – many models with Space Command® Remote Control–at your dealer's now. At Zenith, *the quality goes in before the name goes on*®.

Featured above, the Westport, 19"* portable TV, Model X1946W. Lower left, the Celebrity, giant-screen 21"† portable, Model X2145W.

ZENITH

The Handcrafted TV

*Overall diag. meas., 172 sq. in. rect. pic. area. †21" overall diag. meas., 212 sq. in. rect. pic. area. Specifications subject to change without notice.



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1 & 1

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Next time you have guests . . .

SHRIMP SENSATIONALE

INGREDIENTS:
3 cups cooked Riceland Rice
2 cans (4-5 oz. each) shrimp, drained
1 cup sour cream
3 oz. blue cheese, crumbled
1 tsp. Worcestershire sauce

METHOD:
Spoon rice into 6 individual casseroles. Arrange shrimp over rice. Combine sour cream, blue cheese and Worcestershire sauce and spoon over shrimp. Cover and bake at 350° for 15 to 20 minutes. You'll be the toast of the party!

A salad that makes a main dish!

RICE FESTIVAL

INGREDIENTS:
3 cups cooked chilled Riceland Rice
2 cans (1 lb. each) cut green beans
1/4 cup vinegar
2 tsp. grated lemon rind
2 tbsp. lemon juice
1 tsp. salt
1-1/2 tbsp. chopped onion
1 tsp. dried tarragon
1/8 tsp. coarsely ground black pepper
2/3 cup salad oil
1 pkg. (10 oz.) frozen peas and carrots

METHOD:
Drain beans. Combine vinegar, lemon rind and juice, salt, onion, tarragon, pepper and salad oil in jar; cover and shake well. Turn beans into shallow dish; pour mixture over. Chill 2 hours, turning occasionally. Cook frozen vegetables, drain and chill. Drain beans, saving marinade. Spoon beans around edge of serving dish. Mix peas and carrots with Riceland Rice, adding marinade. Heap into center and serve 6 to 8 well.

New trick for an old (hot) dog!

BARBECUED FRANKS AND RICE

INGREDIENTS:
1 can (12-oz.) tomato sauce
1 cup water
1 onion, finely chopped
1/2 cup chopped celery
2 tbsp. brown sugar
2 tbsp. prepared mustard
1 tbsp. Worcestershire sauce
1 tsp. liquid smoke
2 lbs. franks, cut in 1-inch pieces
4 cups hot cooked Riceland Rice

METHOD:
Combine first 8 ingredients in saucepan. Cover, simmer slowly till onions and celery are tender — about 20 minutes. Add franks, continue cooking 15 minutes more. Serve over beds of hot fluffy Riceland Rice. Serves 8 . . . and well.



LETTERS TO THE EDITOR

'Architect Of Black Power'

The term Black Power has become the most controversial issue of the day and all the politicians and civic leaders are having a field day expounding their interpretation of what they consider is Mr. Carmichael's interpretation.

Reviewing old copies of EBONY, I came upon the 1965 issues with articles by Lerone Bennett Jr., entitled "Black Power" and suddenly I knew what Mr. Carmichael meant by the term and where he got his now popular war cry.

Thanks to Lerone Bennett and EBONY magazine for telling us of the proud past history of the Negro in the now dark South.

Mr. Carmichael is evidently trying to regain for the Southern black man the birth right that was snatched from him almost 100 years ago.

JOHN EDWARDS
Brooklyn, N. Y.

As a white man, I say God bless Mr. Carmichael in his efforts and I hope most white liberals will back him up.

LEV ROSNER
Portland, Me.

I wonder if the Negro civil rights workers Stokely Carmichael referred to, who chose the "white broads nobody else would have," did so because those 'broads' also understand what it means to be ostracized by cruelty like his, for no other reason than appearance?

MRS. WILBUR HENSLER
Los Angeles, Calif.

As a Trinidad transplant myself, I am able to understand exactly how Mr. Carmichael feels. The confrontation you so vividly described leads me to express continued admiration for his utter lack of fear and subservient attitude typical of many West Indians living in the States today. Our education under the British system seems to have been woefully lackadaisical, for, somehow, no one ever got around to teaching us that we were an inferior people and so we grew up with not only a fierce pride in our race, but with the certain knowledge that we were the equal of anyone, anywhere. Which brings me to the slogan "Black Power." I agree wholeheartedly that a power base, political and economic, must be constructed from which to negotiate. This being so "Theory of Relativity," one need not be an Einstein to understand the concept embodied in that phrase. Too long have we tried in vain to bargain with those on the top rung of the ladder while we stood on the bottom. In that position one does not negotiate, one supplicates. That we are on the ladder at all is somewhat miraculous in the face of such tremendous odds. I do a slow burn every time the press, for the sake of sensationalism, persists in using the words "Black Power" out of context and twisting them to their own nefarious ends. Stokely is a very angry young man with just cause, burning with the fire of a zeal that is

Continued on Next Page

Hardest-working Princess since Cinderella



...and her cabinet.



Eureka's Princess is more than a vacuum cleaner—it's its own tool-cabinet, too. Snugged under the cover in a neat contoured troy ore all the tools you need.

Talk about convenience-on-wheels! Now you can roll right thru cleaning chores. Change tools on the job, as you go. No more stopping work to rummage the closet for o tool you need. Keeps tools neatly tucked owoy—cuts cleaning time.

But there's more than storage room to the Princess story. Tucked under the lift-out troy is o powerful new motor—o fan jet motor so powerful it needs o suction-adjuster to let you vocuum delicate fobric.

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Illustrated: THE SEVILLE *in black calf or weathered moss calf.*

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LETTERS *Continued*

well-nigh impossible to extinguish and to which I can only add a heart-felt, "More power to him."

For those of us who would like to send contributions and/or letters of encouragement, would you please print the address of the SNCC headquarters?

MRS. CARMEL T. COOSBY

Chicago, Illinois

Editor's Note: *SNCC, 360 Nelson St., N.W., Atlanta, Ga.*

'Sexual Revolution'

"The Sexual Revolution," by Dr. Kermit Mehlinger in your August issue was a regular one man race riot.

The author points out quite correctly that Dr. Kinsey's second book was titled *The Sexual Behavior of the Human Female*. I would like to point out, in behalf of that much beleaguered man, that his vocabulary was not limited and his wording painfully precise. I am sure that if he had wished his published findings to apply only to "The Sexual Behavior of the Caucasian Female of a Certain Social Strata" then, wordy as it is, he would have to so title his work.

The author's assumption that this brilliant man could not see that skin color is too trivial an aspect of our species to create any basic and/or significant divergence in sexual behavior is deplorable. Even more deplorable is the author's implication that the notorious "Mr. Charley" is the force behind any and all sexual dilemmas that Negro marrieds must face. Having such a handy scape-goat on which to hang his theory of mass sexual inadequacy in the Negro male must be very satisfying for the good doctor, but isn't it a bit of a slur on the integrity of the Negro women to whom your issue was dedicated? Perhaps the author should begin an exploration of this "unexplored preference" for "Mrs. Charley" provided, of course, that he can find any real evidence that it exists.

JUDY TRUITT

Fort Worth, Texas

'Bachelor Girl'

I am somewhat perplexed by the statement that, "It's hard enough to find a nice escort in the capital" ("The Bachelor Girl," Aug., 1968). The writer seems to be intimating that a nice guy is a rarity in Washington. I know it may sound conceited, but I consider myself a nice guy and to prove it to you, I am willing to make you a proposition.

You mentioned that "another girl from the deep South" stated that "I sit at home and no one calls." You get her phone number and send it to me and I will call her directly. Okay?

RANDOLPH WILLIAMS

Washington, D. C.

Editor's Note: *We'll take your word.*

'Outrageous' August Cover

I am frankly outraged at the August, 1968 cover. Why did you do it? I overheard a lady in the super-market remark that they (the cover subjects) look like coal miners. And believe me they look worse. I would say they look like dirty, greasy, coal-mining slaves.

Look, man, we Afro descendants are having a bad time. Everybody is throw-

Continued on Page 17

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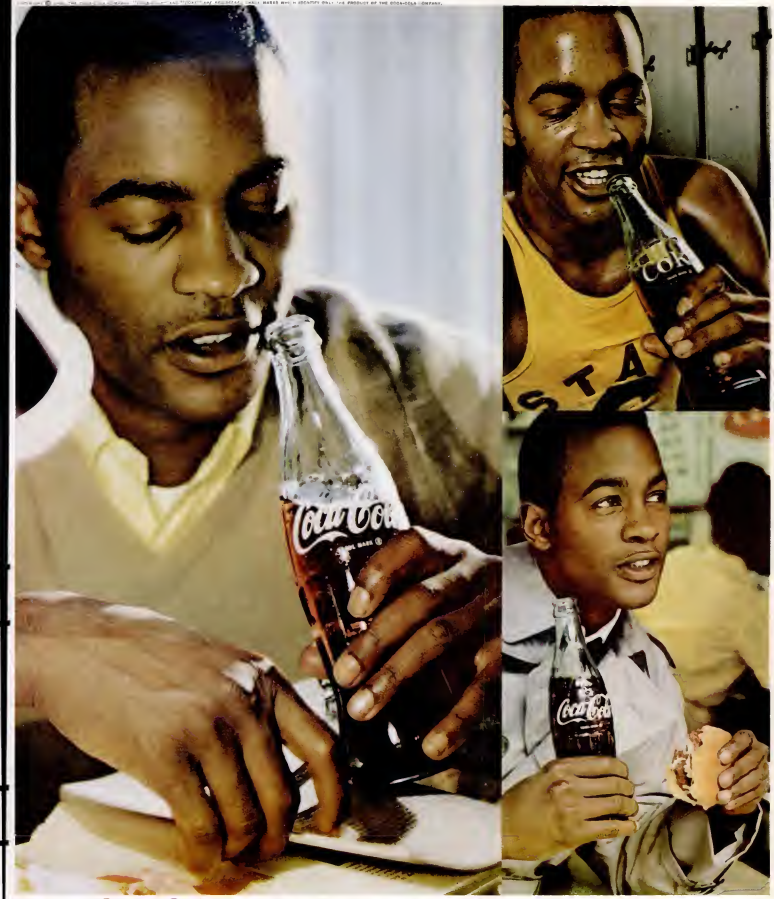
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LETTERS *Continued*

ing eggs, bottles, rocks, old shoes, garbage and bullets at us. When you help them by giving them propaganda material to use against us, you are on their side. You keep doing this sort of thing, and you will find yourself at the unemployment office looking for a job.

E. Rose

Salisbury, Md.

My sister Carrie and I, should like to compliment you for the marvelous cover by Charles White on Negro Women.

Joel Fluellen

Los Angeles, Calif.

'The Negro Woman'

Please accept my congratulations on your August, 1966 issue (The Negro Woman). The section on Women In The Arts in particular gave an insight into the problems the Negro woman has faced over the past 150 years.

Keep up the good work. Ebony is performing a valuable service to every Negro community in the country and to the entire field of journalism as well.

Nelson A. Rockefeller,
Governor

Albany, N. Y.

May I congratulate you on your special issue, "The Negro Woman." It was both enlightening and interesting. Thank you for letting me know what kind of heritage I have. Being only fifteen, it is well to be educated in the achievements of my people and my sex. I am now prouder than ever to be first a Negro and second a woman in the race that has been downtrodden and yet has had the will to pick itself up slowly but surely.

Sheila Jones

Cleveland, Ohio

Just a note to say I enjoyed the publisher's statement introducing Ebony's "The Negro Woman." I think you said what needed to be said in a most appropriate way.

All the best.

G. Mennen Williams

Grosse Pointe, Mich.

As a white 16-year-old, I would like to thank you for your excellent issue on "The Negro Woman." I admire your heroines, and feel I have gained a clearer understanding of the role of women of all races and colors in the American society.

Elizabeth Cazden

Lexington, Mass.

Susan Bady

What I would like to know is now that Miss Bady has learned more about us ("What I Have Learned From Negroes," Sept., 1966), does she really understand what she has learned?

Fletcher S. Tucker (SM3)

San Francisco, Calif.

Thank you so much for the article written by Susan Bady. About two and one-half years ago, I had a chance of my own to find out just what all the propaganda is about, that white children, especially girls, are reared with. I took the chance and am very glad of it. I found that things were not as they had been pictured at all. From my own personal observations, I think what we

Continued on Next Page

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LETTERS *Continued*

need, are more people like Susan Bady who have the courage to find out for themselves what Negroes are like and not just listen to "old wives' tales."

JUDITH S. TRENT

Las Vegas, Nev.

Photo-Editorial

In your profound, most provocative editorial of July, 1966, you have hit, I am sure, the most critical issue of race relations ever to face us—the question of the root cause of the white man's bias against Negroes—and you have suggested a courageous and dramatic method of calling it to the country's attention: A White House Conference on the White Problem.

If a massive push is needed to convince President Johnson of the value of calling a White House Conference on the White Problem, I am sure you can count on a strong voice from white liberals to help fix the demand. Just give us the signal when you want the voices raised.

LOUISE SMITH

Rochester, N. Y.

Editor's Note: *Right now!*

Your photo-editorial "White House Conference on Whites," from your July, 1966 issue, is most provocative. We are moved officially to respond to its stimulus, feeling in tune with what we feel to be the underlying spirit of your proposal.

Many have recognized the virtue of the fact-finding events called White House Conferences, as preludes to legislative actions. More important by far than the reports generated is the involvement of those groups which are concerned. Their energies must be focused into coherent national group activities which may benefit the nation and, hopefully, all mankind. We should be more interested in the development of a conference which would provide an attack, not upon the symptom syndrome of white psychopathology, but rather upon basic causes, i.e., racial prejudices and the myths of race, which obstruct the clear vision of a unified mankind.

We shall hope to be kept informed as, and if, plans go forward toward the proposed conference. Managed with that enthusiastic discretion which is now highly developed in our land, the Conference could prepare for new strides into that greater society where one God and one religion guide one mankind unified.

DAVID S. RUHE, M.D.
Secretary,
National Spiritual Assembly of the Baha'is of the U. S.

Wilmette, Ill.

Australia's 'White Policy'

Congratulations on "Australia, Its White Policy and the Negro" in the July issue of EBONY. It was, I believe, one of the best articles I have ever read on the Australian racial policy, written with a splendid tolerance and a rare objectivity. Most thinking Australians are deeply concerned at the implications of their migration policy. They are not, as the article points out, intolerant people, and as they have no history of racial tensions they generally look upon people as people without much regard



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to their race. This makes them uncomfortable in conscience because of their policy of exclusion; yet it makes them dubious of creating a problem of race where none exists. This is the great dilemma of the Australian migration policy, and the EBONY article has effectively outlined it, not unsympathetically, for American readers.

That such a study should appear in a Negro magazine is, I believe, a tribute to your people.

F. G. N. EWENCE
Editor
The Examiner
Launceston, Tasmania
Australia

I must congratulate you on the "White Australia Policy" (July, 1966). I am an Australian national now living in Canada, and I find it refreshing and encouraging that a magazine published by and for "coloureds" people can be so open-minded on a subject which must indeed be aggravating to them. I am having the same sort of problems trying to gain entrance to the U. S. as an immigrant. I am quite convinced there is some sort of discrimination against us there. In my travels I have often been taken to task for the views of my government, and, to be quite candid, I agree with them, not that I have any particular fear of the Negro, it is that I am forced to agree with the words of Maximo Soliven which appeared in your article, we are "White Strangers in a sea of Asians," and as such, we must take what steps we think necessary for the preservation of our country.

Thank you again for a very frank and fair article.

EDWARD C. D. RICHARDSON
Calgary, Canada

'No Red Cross Bias'

Henry J. Thomas, writing from Viet Nam in your issue of July, 1966, (Letters To The Editor) makes a good and thoughtful point, and I can only sympathize with him and the many other Negro servicemen who would like to be able to sit and chat with a Negro Red Cross girl. If it will help Mr. Thomas any to know this, some of his fellow servicemen do enjoy this pleasure. There are quite a few Negroes, both male and female, working for the Red Cross in Viet Nam. Some of these are in the recreational units to which Mr. Thomas refers, and some are in the field director service—the counselors who work with the troops in solving personal and family problems. As Mr. Thomas noted in his letter, there are only three recreation workers assigned to the unit with the First Cavalry, and unfortunately, he did not happen to hit it lucky. Although there was no implication whatever in Mr. Thomas' letter of discrimination in Red Cross service, some EBONY readers might possibly take it that way, and I thought you might like to make sure that the record is straight.

ROBERT E. KILBRIDE
Director, Public Information
The American Red Cross
Mid-America Chapter
Chicago, Ill.

From A Japanese Reader

I am a Japanese teacher of English at a public junior college of technology north of Tokyo and have enjoyed reading your magazine for two years.

I know your magazine has been rendering a great service in enlightening the great majority not only of your people, but also of white people in America. I also know your magazine is rich in the contents, comparatively moderate in thought, positive in doing justice and objective in viewing things in general. I think this is why your magazine is so popular both home and abroad, and that is why your magazine has brought you the National Magazine Award. I heartily congratulate you on the tremendous popularity and success of your magazine.

KOH IMAI
Kiryu-Shi Gumma-Ken, Japan

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Story: UPI—United Press International, PP—Public Relations, Pictorial: WW—Wide World.

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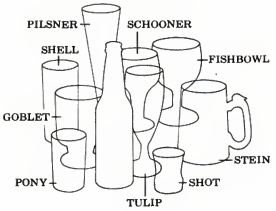
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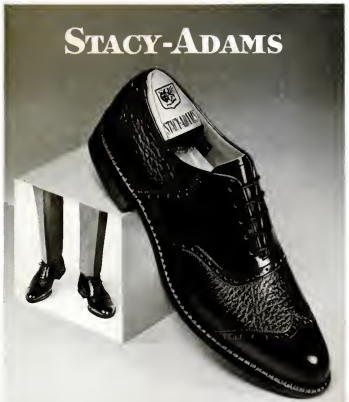
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EBONY BOOK SHELF

The Ordeal of Desegregation, *by Reed Sarratt.* When the Supreme Court declared that "separate educational facilities are inherently unequal" it changed the law of the land but it did not change the thinking and the feelings of vast numbers of Southerners. This book, by the former executive director of the Southern Education Reporting Service, traces the reactions to that decision of people of every station and walk of life. Harper & Row. $7.50.

Footsteps of a Giant, *by Emlen Tunnell with William Gleason.* Emlen Tunnell, the great N.Y. Giants defensive halfback, had fun as a poor kid in Garrett Hill, Pa., as a football and basketball star for Toledo University, for World War II Coast Guard teams, for the University of Iowa, and as a player and now coach and scout for the Giants. This is his story of the people and the games that have helped him to enjoy his life. Doubleday & Company, Inc. $4.95.

A Republic of Equals, *by Leslie W. Dunbar.* "This is not a book about civil rights, about the Negro revolt, or about the South," says the author. "I have tried, rather, to estimate what they have meant, in their combined impact, to this country and to some of its political ideas and institutions. This has been one of the truly profound and nation-shaking chapters of our history. To do well what I have attempted here would require both much more space and a longer time perspective than I have used. So this is at most and at best a sketch of probabilities." The University of Michigan Press. $4.00.

Black on White: A Critical Survey of Writing by American Negroes, *by David Littlejohn.* This 170-page survey of Negro literature covers the essay, novel, poetry and drama. The author writes: "These remarks will be dated very soon. Men go on writing and writing, and American Negroes, for all their enforced illiteracy, have more to say than most. But one must stop somewhere. This much will keep the willing white reader busy for some while. It may, in the long run, contribute to his own Emancipation." Grossman Publishers, Inc. $4.50

Collier's Encyclopedia. This 24-volume reference tool is edited for maximum family as well as scholarly usage. Information is complete, authoritative and accurate to satisfy the scholar, yet presented in readable fashion so as to be understandable and useful to the general reader. It was prepared by more than 4,400 educators, statesmen, religious and business leaders and scientists. Crowell Collier and Macmillan, Inc. $299.50

Selected Poems, *by Robert Hayden.* The author is fast becoming recognized as one of the most important poets writing today. Writing, of course, out of his experience as an American Negro, his lines are nevertheless carefully controlled and disciplined. This is the first collection of his poetry to be published in the United States. October House, Inc. $4.50



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BACKSTAGE



LOOKING at Ebony in terms of an American citizen, this year, we would have to say, Ebony "comes of age." Yes, November, 1966, marks the 21st birthday of a publication that began as a healthy, squalling baby back in November, 1945, grew rapidly in both size and circulation, precociously matured rather early and is now a well established adult in the magazine world.

Children who were born in 1945 while that first issue of Ebony was being put together are now old enough to vote. The young adults of that period are now approaching middle age and are parents of children about ready to begin their own families. Most of the older folk among the early Ebony subscribers are now doting grandparents. A generation has passed since Ebony first began publication and that fact is brought home sharply today to some of the longtime employes here who have seen their own children grow to college age during the lifetime of the magazine.

Ebony is no longer a young, upstart publication that confounded the critics by succeeding when all other Negro magazines had failed. A magazine for the entire family, it is accepted today as an excellent publication that is read monthly by not only the loyal Negro subscribers but by thousands of whites who gain a different insight into what the Negro is like from that gleaned from the daily press' stories of demonstrations, poverty, crime and riots.

We do not mean that demonstrations, poverty, crime and riots are not a part of Negro life. In fact, such stories also appear on the pages of Ebony. We do mean that these subjects are not the only ones of interest to Negroes and to those who wish to know the whole story of Negro life today.

The success, the humor, the history, the ambitions, the struggles and even the failures of Americans of Negro ancestry must be known if one is to understand the aims and ambitions of the Negro in America today. All these can be found in every issue of Ebony. If you have been reading the magazine for the past 21 years, we don't have to tell you who we are. If you have just started, keep reading. You will find it well worth your time and money.

Next month's issue will be another of interest to the entire family. There will be a story on Elaine Engrum (see above), a tot of seven who is already so accomplished a pianist and organist that she gives public concerts. On the other hand, there will be a picture spread on a West Coast college coed who is a young and active 76 years old.

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CRISIS IN CIVIL RIGHTS LEADERSHIP



Meet The Press TV show brought together top civil rights leaders (l. to r., seated) Roy Wilkins, NAACP; Whitney Young, Urban League; Floyd McKissick, CORE; Stokely Carmichael, SNCC; James Meredith, Martin Luther King, SCLC (not shown). "They put on brave effort to hide brutal conflict plaguing rights movement," says Rowan.

Isolation is a trap; 'black power' is a phony cry, a plain old-fashioned hoax

BY CARL T. ROWAN

AS I shaved one morning last summer while listening to the 8 o'clock CBS news, I heard the voice of Stokely Carmichael shouting from the deep-dark fastnesses of Mississippi:

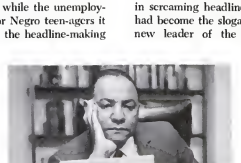
"What do we want?" he asked with religious fervor. "What do we want?"

"Black power!" the cry came back. "Black power! . . . Black power! . . . Black power!"

The shooting down of James Meredith on a Mississippi highway had imbued this crowd with searing emotion. But as the shouting trailed off in fading decibels, I knew that this was more than just another outburst of anger over another white man's outrage. Here was the soul-deep frustration of people who could not cite, or perhaps even read, the statistics of second-class citizenship—but who could feel in their hearts and in their misery that the black man was not moving forward fast enough. They sensed that while the unemployment rate for white Americans was dropping, for Negro teen-agers it was rising sharply. They sensed that despite all the headline-making progress in the field of civil rights since World War II, it had not really changed Sunflower county, Mississippi, or Harlem, or Watts or West Side Chicago. They sensed that the gap between their income and that of the average white family was growing wider every year.

For two decades the Negro had watched a parade of court decisions, presidential decrees and congressional enactments that gave him burgeoning hope, but hope that was never fulfilled. As those first cries of "black power" echoed in my mind, I knew that the Negro had marched into a crisis of hope, and that the civil rights movement had reached its most critical juncture. For days the press would say that the shooting of Meredith was just another outrage that would backfire against the segregationists. Editorial writers would point out that most of the real progress in race relations, most of the civil rights laws, had been pushed along by just this kind of Deep South violence. But at that time I knew and wrote that the shooting of Meredith was not "a blessing in disguise," for it was adding to the angry emotions of the Negro masses that already were bursting forth in city after city. This shooting, I knew, was just one more act that would erode the spirit of impatient reason that had characterized the Negro's march toward first class citizenship. It would be cited by the new "militants," the young "activists" as proof that the Negro ought to renounce the National Association for the Advancement of Colored People (NAACP), the National Urban League and all the other groups that insisted on co-operation with the white majority in efforts to make the Negro a full citizen.

In the weeks that followed, those words "Black power!" showed up in screaming headlines on front pages throughout the nation. They had become the slogan of Carmichael, the volatile, provocative young new leader of the Student Nonviolent Coordinating Committee (SNCC), and of Floyd McKissick, the militant but less flamboyant leader of the Congress of Racial Equality (CORE).



Carl T. Rowan, 41, rose from boyhood poverty in Tennessee to seat in meetings of U.S. Cabinet and National Security Council. Later Rowan was U.S. ambassador to Finland, director of USIA, Radio and TV commentator for Westinghouse BC, his syndicated column appears in 100 newspapers, goes into 16 million homes.

But what did the slogan mean? Millions of white Americans, listening to this unprecedented outpouring of Negro anger and emotion, were filled with fear. "Black nationalism," some called it. "Black racism," others said. Carmichael, the 25-year-old prophet of "black power," seemed to have a hundred definitions. In his milder moments, he said the term meant only "that black people have to politically get together to organize themselves so that they can speak from a position of power and strength rather than a position of weakness." In more provocative times he told Negro youth that "We have got to bring the whites to their knees," and black power was

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what would do it.

A secret "position paper" written by SNCC leaders made it clear that "black power" meant reading whites out of any meaningful role in the civil rights movement. "If we are to proceed toward true liberation, we must cut ourselves off from white people," the paper declared. "We must form our own institutions, credit unions, co-ops, political parties, write our own histories."

It was a philosophy that seemed well suited to Carmichael, a native of Trinidad who once told a racially-mixed audience that he had never known a white person he could trust.

McKissick and his CORE colleagues embraced "black power" ardently, but in language somewhat less hostile toward whites. Lincoln Lynch, CORE's second in command, said:

"This power, economic, political and psychological, has been denied the black man for too long and must be realized. We need black people standing on their own two feet and all the shouts of 'freedom now' are meaningless and empty phrases until we accomplish this."

Meanwhile, Roy Wilkins of the NAACP, Whitney Young of the Urban League and Dr. Martin Luther King of the Southern Christian Leadership Conference (SCLC) were denouncing the "black power" concept with varying degrees of vehemence. They saw it as a new separatist, or segregationist, movement. The position of the traditional civil rights leaders was summed up best, perhaps, in an editorial in the June-July issue of Crisis Magazine, the NAACP publication. It said:

> *Words, which standing alone are harmless, may in combination with another word or words become baneful. Thus the word "white" is, in and of itself, as innocuous as is the word "supremacy." But put them together in the phrase, "white supremacy," and you have something quite different. You have a hateful phrase connoting not only racial snobbery and exclusion but also the rejection and subjugation of all nonwhites. Such a concept has no place in a democratic, pluralistic society.*
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> *So it is with "black" and "power," perfectly good words alone or in certain combinations, but loaded with racial dynamite when joined together in the phrase "black power." Like "white supremacy," it is a polarizing concept not only setting black against white and vice versa, but also black against all nonblacks. This is a late day for the Negro to start emulating the most despicable characteristic of certain white people. In a pluralistic society, the slogan "black power" is as unacceptable as "white supremacy."*

The entire nation was caught up in a debate punctuated by confusions, contradictions—and efforts by half the politicians and con men in sight to use the controversy to their advantage. With confusion at a peak, and with the polls showing a sharp decline in white support for the civil rights movement, Carmichael confessed on August 21 that "Two days ago (SNCC) decided we are not going to define the term 'black power' any more."

Very possibly, Carmichael and his colleagues had concluded that it was a colossal public relations blunder to throw out this slogan whose meaning was so obscure, whose intent was so subject to misinterpretations, whose impact was so abrasive that it divided Negroes, alienated whites and confused everybody.

But one result seemed irreversible. The "black power" advocates had created a crisis of leadership within the civil rights movement. It was readily apparent that two things had happened to the civil rights movement:

1) It had lost its sense of direction as the new "militants" challenged the old, established leaders in what had become an unprecedented spectacle of name-calling. This raised what is still the crucial question: does the Negro seek integration within the mainstream of American society, which admittedly will be difficult to attain; or black supremacy, which common sense says is impossible to achieve; or a separatism that would give black Americans special enclaves in which they can exercise total power?

2) As the young "activists" grabbed more and more of the headlines, the public relations element virtually disappeared from the civil rights movement. In the days of the Montgomery, Ala., bus boycott, Dr. Martin Luther King's every move, his every statement, was designed to win nationwide and worldwide sympathy for the Negro's cause. Wilkins, a former journalist, had been particularly skillful at phrase-making that increased public contempt for the Negro's oppressors. Thurgood Marshall had argued so convincingly that no one could question that it was the white segregationist who was outside the law—and outside the pale of decency. Young had been so shrewd at making whites feel guilty about the Negro's plight and worried about the future that the foundations and big corporations had pumped more than $2.8 million into the 1966 Urban League budget, as against $300,000 in 1961.

But the new "activists" were of a mood to say, "To hell with public relations." To appeal to the white man's understanding, or his sense of fairness, or his feelings of guilt, was just "Negro begging" that was out of tune with the new concept of black power and black pride. The young "militants" argued that the more shocked and frightened the white man was, the better for the Negro's future. With "black power," they argued, the Negro can demand—and get—what he wants. When someone asked how 10 per cent of the people in the U. S. could demand and get what they wanted if they alienated all the other 90 per cent, he got a brash response such as the one Carmichael made on *Meet the Press* in August: "While we may be 10 per cent inside the country . . . we want to make it crystal clear that we are well located in cities across this country and that if in fact 180 million people just think they are going to turn on us and we are going to sit there, like the Nazis did to the Jews, they are wrong. We are going to go down together, all of us."

Six of the top civil rights leaders appeared on that special *Meet the Press* show, and they put on a brave effort to hide the brutal conflict that now plagues the civil rights movement. Asked about a



Stokely Carmichael, 25, of SNCC, the youngest civil rights leader, charged NAACP is "one of main roadblocks to black freedom." "Black power slogan thrown by Carmichael and colleagues," says Columnist Rowan, "divided Negroes, alienated whites, confused everybody."

Cleveland speech in which he denounced other Negro leaders as "Uncle Toms," Carmichael blinked his big brown eyes and said SNCC "will never publicly denounce any black leader in this country." But the fact is that the new "leaders" are struggling for a following, for control, and they know that to hold the limelight and get the followers they must say the provocative things that make news. So it is that the New Republic magazine can quote Carmichael as saying: "The power structure doesn't want black people to have power. I'm not talking about George Wallace, I'm talking about Bobby Kennedy." Or AP can quote McKissick as saying of Hubert Humphrey: "He is a liberal who has become an Administration boy, and he's got to do what the Administration says to do." Or the NBC television network can quote James Meredith as saying that Negroes must form vigilante groups to remove white supremacist killers "from our society" if the law will not do it.

The deep schism among our civil rights leaders is obvious in the reaction to such headline-grabbing declarations. The NAACP's contempt for some of the new group, whose chief talent is wielding the inflammatory remark, is obvious in the editorial in Crisis magazine. This official voice of the NAACP said:

"Let any Johnny-come-lately call a news conference to announce some harebrained scheme, newspapers, radio and television flock to record his utterances. And thus, by grace of the news media, a new 'militant civil rights leader' emerges even though he may have no more than a dozen followers.

" 'Militant' is the word the media now appends to the loud shouter, the preacher of outlandish ideas, and proposer of wild schemes. The English language is richer than the purveyors of the news seem to realize. There is a more appropriate word for many of those whom the media now hail as militant. The word is: irresponsible."

At the 42nd annual convention of Alpha Kappa Alpha sorority in Los Angeles, Wilkins blasted the policies of racial isolation that the "black power" advocates are pushing by saying:

> *Negroes are Americans, citizens of the United States; their identity is here, as Americans. Separatism isn't going to get us very far. It is exotic and a little intoxicating, but lacks the reality that 99 per cent of Negro Americans must face each day. . . .*
>
> *Behind the headlines, the flamboyant speeches and the catchy, emotion-laden slogans concocted by what are loosely called civil rights leaders, the people have to go on doing the things that must be done: getting jobs, establishing homes, rearing families, educating children, safeguarding health, relaxing in recreation and building a competence.*

Wilkins avoids admitting on national television how much he is nettled by the fact that while the "young militants" lash out at Lyndon Johnson and Hubert Humphrey and Bobby Kennedy and anybody else with a white face, they save their meanest digs for black men who stand in the way of their rush to glory . . . and money.

Last August 5 the New York Times printed a large section of a SNCC "position paper" which supposedly spells out the philosophy of the organization, as directed by Carmichael (and James Forman, who is described by ousted chairman John Lewis as the real behind-the-scenes boss). Among the many remarkable assertions in this document is this passage:

"We are now aware that the NAACP has grown reactionary, is controlled by the black power structure itself, and stands as one of the main roadblocks to black freedom. SNCC, by allowing the whites to remain in the organization, can have its efforts subverted in the same manner, i.e., through having them play important roles such as community organizers, etc."

On *Meet the Press*, Carmichael explained away this attack on the NAACP by saying it was "a private document, not meant for publication. We don't know how the New York Times got hold of it." (A SNCC official leaked it to the Times, one NAACP official whispered privately.)

New York Congressman Adam Clayton Powell, who rarely misses a chance to declare his blackness, was quick to line up with the "black power" advocates and to join the name-calling. Speaking to the National Association of Colored Women's Clubs in Oklahoma City, he derided the Urban League as the "Wall Street of the Civil Rights Movement." Powell launched a slashing attack on what he called "the black Aunt Jemimas who snuggle up to the white power structure for approbation by denouncing 'black power' and telling 'Mr. Charlie' what he wants to hear."



James Meredith, leader who discourages a following, lobbies for 1964 civil rights bill in Washington, D. C. It was during continuation of his Mississippi march, cut short by gunfire, that Carmichael's shout of "Black power" caught fire across nation.

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Floyd McKissick (l.), militant leader of CORE who replaced James Farmer, addresses group at organization's headquarters. At CORE convention he called President LBJ "the 'great white father' to whom Toms always appeal for help."

CRISIS IN CIVIL RIGHTS LEADERSHIP *Continued*

Powell charged what he called "white hand-picked and white-washed 'black leaders'" with treachery. Indicting the Urban League particularly, the Harlem Congressman said that because of treachery, the League "gets more foundation money, more money from the Government and more money from guilt-ridden whites who believe their pocketbooks can salve their conscience."

Powell was trying to jump out in front of even the most militant of a brash new crowd that clearly is trying to solidify positions of "leadership" by discrediting as "Uncle Toms" the leaders of the older, more established organizations. But the militants really have declared war on the Negro middle class as a whole. They parade as the champions of the poor Negro in the ghetto, raising at every opportunity the claim that the well-off Negro has forgotten his poorer black brother and left him in misery and despair.

I. F. Stone was using this favorite tactic of these young militants when he wrote in The New York Review of Books: "Our Negro Revolution . . . has so far primarily benefited the Negro elite. The masses have a long wait ahead for Black Power but the trained minority is snapped up by government agencies and business firms anxious to acquire their own token Negroes."

After pointing out that the number of corporation personnel representatives visiting the Campus of Lincoln University in Pennsylvania was twice that of the graduating class, Stone observed:

"No one is more revolutionary than idle intellectuals; the Negroes are, in effect, being bought off."

That is brutal cynicism. The Negro can use some anger, some bitterness, some unrelenting emotion in his march to freedom; but there is no room for cynicism, for it carries the seed of self-destruction.

But this cynicism, this appeal to class strife, even among Negroes, is at the heart of the leadership crisis. Carmichael has been quoted as saying: "The political control of every ghetto today is outside the ghetto. We maintain that the political control of the ghetto should be inside the ghetto." What this means is that no Wilkins, no Young, no King can go to the White House as a Negro leader unless he has a mandate from the masses inside the ghetto. Indeed, every Negro is to guard against the white "power structure" calling him a "leader" lest the rulers of the ghetto automatically strip him of such a designation. Carmichael clearly believes that he has the ghetto's mandate, or can get it, whereas the "tired, conservative" old Negro leaders do not.

The trouble with this argument is that while it has great emotional appeal to frustrated Negroes who are angry at the world, it has no real relationship to race relations in America. What Carmichael is arguing is a political question that has fascinated men from the days of Aristotle. The true democrat will argue, with Carmichael, that the black ghetto dweller ought to have just as much to say about who is the "Negro leader" as does the Negro graduate of Harvard. But the realist looks over the course of human history and notes that no such equality exists anywhere; nor did it ever exist.

Bacon said "Knowledge is power." Nowhere is this more pertinent than in the field of race relations. Knowledge is what permits even a Carmichael to articulate (something lacking for too long among Negroes), to communicate at every level, to devise many ways to come into possession of money, which is also power. The hard and simple fact of life is that in every human society, leadership goes to those with the most knowledge, the most wealth and the greatest ingenuity in employing those assets.

But witness how far cynical class jealousy has gone toward deepening the crisis of leadership within the civil rights movement. In defending black power, McKissick called it "a drive to mobilize the black communities of this country in a monumental effort to remove the basic causes of alienation, frustration, despair, low self-esteem and hopelessness."

Surely no Negro in his right mind could criticize these objectives, as stated. But how does CORE go about achieving these objectives? In August, Roy Innis, chairman of its Harlem chapter, denounced the regular civil rights movement as "an archaic structure" run by obsolete leaders like "Uncle King, Uncle Whitney and Uncle Wilkins." Earlier, at CORE's national convention, McKissick himself called President Johnson the "great white father" to whom the "Toms" always appeal for help. Other conference speakers assailed the Negro middle class, the Negro "Ph.Ds," the "black preachers," "the Toms" and "the establishment."

Is it building "the pride, the self-esteem," of Negroes to demean long-standing Negro leaders, to accuse every Negro who gets a decent job of selling out his race, to ridicule Negroes who have worked hard enough to earn doctorate degrees, to cast suspicion on every Negro who has risen far enough out of the slums to assume responsibilities that involve more than standing on a street corner cursing "Whitey"? It strikes me as precisely the way to destroy pride, to crush what little self-esteem the ghettoized Negro has. For CORE and SNCC are condemning the very people and the very achievements that the masses of Negroes ought to be proud of and aspire to emulate.

To tell Negro youngsters that all the Negroes who have accomplished something in American society can be duped, or "bought off," by malevolent white men is demagoguery whose only effect will be to make these youngsters even more ashamed of being Negroes. Could it be that those who indulge in this kind of demagoguery are revealing a contempt for success that grows out of their personal lack of security?

But the name-calling goes on. And it is apparent that had the Klan or the White Citizens Councils hired the best brains in the country to divide Negroes and render them vulnerable to a segregationist onslaught, they could not have dreamed of the present spectacle of

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It's a funny thing.

Every once in a while we hear about someone who has never even tried our pork and beans. For shame. After all, the very same chefs who prepare our tomato soup also blend the special tomato sauce for our pork and beans. Then we slowly cook the sauce right to the heart of every single bean. That's why that bright tomato flavor comes through with every bi... oh, you have tried them? Then you know what we mean.





Urban League's Whitney Young (left) says his agency "is opposed to violence and separatism." According to Rowan, NAACP's Roy Wilkins "avoids admitting on TV how much he is nettled by fact 'young militants' lash out at anyone with white face but save meanest digs for black men who stand in way of their rush to glory . . . and money"

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Negroes wasting their energies and brainpower fighting each other.

But now that the issue is joined and the battle is on, there is no choice but to resolve this question of direction. Where are we trying to go? Negroes must decide whether whites are to be ousted from the civil rights movement. The Negro masses ultimately must decide whether their goal is integration or separatism. And they must decide on the basis of something more substantial than indiscriminate name-calling, or "campaign oratory," as Powell sometimes describes utterances that he has come to regret making.

So let us see if we can cut through the exotic oratory, the cute and clever contradictions, and spell out what the Negro's choice is in language everybody can understand. First, what is SNCC really offering, and how much progress does it offer the Negro masses?

We see SNCC's philosophy spelled out in stark detail in the position paper's many declarations such as: "If we are to proceed toward true liberation, we must cut ourselves off from white people." Or, "Blacks in fact feel intimidated by the presence of whites, because of their knowledge of the power that whites have over their lives. One white person can come into a meeting of black people and change the complexion of that meeting, whereas one black person would not change the complexion of that meeting unless he was an obvious Uncle Tom."

What of SNCC's assertion that "Blacks . . . feel intimidated by the presence of whites" or that "one white person" can change the complexion of a meeting of black people? No doubt it is true of some Negroes, but it seems to me that a philosophy or policy built on this assertion is a policy based on the acceptance of white supremacy—the very thing the new "militants" pretend to hate most. The Negro who feels intimidated in the presence of whites is clearly a Negro whose experiences have been such that he (the black man) feels inferior, intellectually and otherwise. Is it going to make that black man feel any more secure to isolate him from white people in, say, Lowndes County, Alabama, where someone comes along at intervals to whisper "black power" in his ear?

Suppose Negroes bought SNCC's philosophy that they must "cut ourselves off from white people" and form all-black institutions such as "credit unions, co-ops, political parties." Suppose that the SNCC philosophy gave Negroes political control of several Black Belt counties in Alabama, along with some Negro school boards, credit unions and the like. What would have been achieved for the Negro?

Since these "institutions" cannot exist in a black vacuum, sooner or later, somehow or other they must come in contact with, even compete with, the rest of Alabama and the rest of America that is white. What, then, would be the relationship of the black politicians of Lowndes County to the governor of Alabama, the Alabama legislature, the Alabama Highway Patrol, the Alabama National Guard, all of which would still be white-controlled? What, indeed, would be the relationship of SNCC's new black-powered oasis to the federal government which would still be controlled by the white politicians in Washington that SNCC and CORE delight in ridiculing?

The crucial question is this: how many generations would have to pass before Negroes living in their all-black oases would stop feeling "intimidated in the presence of whites"? Given a black redoubt in Sunflower County, Mississippi, or Clarendon County, South Carolina, how long would it take black people to develop enough armed firepower, or economic independence or intellectual self-assurance that one white man could not "walk in and change the character of their meeting?"

I say that under SNCC's and CORE's programs of black separatism, Carmichael and McKissick will be dead and forgotten and the Negroes in these all-black enclaves (if any survive) not only will remain intimidated in the presence of whites, but they will be forlorn figures compared with the Negroes who chose to get out into the mainstream and fight to prove that the Caucasian is not a superman.

The SNCC-CORE group has gained followers, though not as many as their noisiness and their publicity would indicate, because they have claimed the mantle of militancy. They are the ones making the strident speeches about what they are going to do to "Mr. Charlie." Their appeal is understandable in an era when the indignities and mutilations visited upon Negroes move each of us to the frequent desire to wreak the most brutal vengeance. Their popularity is understandable at a time when the rush of court decisions and the passage of unprecedented laws have raised for the Negro hopes and promises that may not be fulfilled in the lifetimes of millions of inhabitants of the ghettos. Thousands of Negroes demand "freedom now"—freedom from poverty, illness, poor housing and a host of other miseries that will not go away "now." The sad, brutal truth is that the educational, economic, cultural, and other deprivations of the past are so great that, even if the slum-dwellers were white, they could not expect liberation "now" from their afflictions.

But these people hope—and thus they are vulnerable to the preachments of every demagogue who offers what Crisis Magazine called "some harebrained scheme"—schemes that will one day be revealed as shameful bits of black deception.

The SNCC-CORE philosophy is defeatist. The Negro has said for generations: "We don't aim to lick the white man, but we sure intend to join him—in the enjoyment of every blessing of American life." Admittedly, he is having one hell of a time joining the white man at the banquet. But he's got one leg under the table. Now SNCC and CORE are saying, "If we join the white man, he'll lick us." So they want the Negro to run off to what will be a crumb-laden table in a cranny off the kitchen, plaster up a sign saying "black power," and pretend that the black man has found paradise.

Am I misconstruing the position of these "new militants"? I think

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Martin Luther King Jr., says Negro "is in dire need of sense of dignity and sense of pride, and I think 'black power' is an attempt to develop pride. There is no doubt about the need for power." Young activists, however, feel that methods of non-violence are outmoded, say old leaders should move over, that the movement needs new blood.

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not. Carmichael said on the CBS program, *Face the Nation,* that "integration is an insidious subterfuge for white supremacy when initiated by blacks." He went on to explain that it is bowing to white supremacy to say that Negro children can have good schools only when they are taken out of Negro schools and Negro neighborhoods and sent to white schools.

"What black people have to do is to among themselves develop their communities first. They must control their school boards and when they control their school boards they will have good schools," Carmichael added.

I am as proud as the next Negro. I want to see black men holding every legitimate power they can seize in our society. But I recognize the old "separate but equal" argument when I hear it. I've read *Plessy* v. *Ferguson* more times than I've read Carmichael's name, and I've argued with enough Deep South governors and politicians who favored separation of the races, to recognize what appears to be an appeal to the Negro's pride but is in fact an effort to flatter black men into believing that the short end of the stick is really the fat of Willie Mays' bat. Generations of enforced isolation of the Negro proved that "there ain't no such animal" as separate but equal; and voluntary isolation of the Negro isn't going to produce any such animal.

Sure, the CORE-SNCC philosophy may appeal to the distraught Negro whose pride has been all but extinguished, whose anger at the white man far exceeds his hope of achieving equality, whose lifetime of isolation causes him to doubt he can ever have a white man in his midst and not feel ill at ease. This Negro will welcome the promise of controlling something, anything, if you say he can be free of the pressures of and worries about "Whitey."

But what is he really going to hold "black power" over? Suppose we put SNCC's philosophy into reasonable effect in Lowndes County



Dissident Chicago CORE chapter, lead by Robert Lucas (c.), marched on anti-Negro Cicero although Dr. King and other civil rights leaders called off march after coming to 'open city' understanding with white power structure. Militant Negroes accused King of selling out race.

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In first invasion into Chicago neighborhood, Nazis picket Southside church while Dr. King speaks, Jesse Jackson (foreground), head of SCLC's Operation Bread Basket, reads sign advocating separatism. Ignored by Negroes, Nazis left.

CRISIS IN CIVIL RIGHTS LEADERSHIP *Continued*

tomorrow. What will the proud, self-isolated Negro get? Since Negroes number 12,000 to only 3,000 whites they could vote themselves into all the important offices. (Even here, we have to assume that that "white-controlled" federal government used some "white power" to permit a free election and then to force the whites to let the Negroes take office.) Suppose then, as is likely, the 3,000 whites fled to another county, leaving Lowndes as a citadel of "black power." We would have an area populated by Negro families with a median annual income of $935 (compared with $4,400 for the fleeing white families). With income so low, and no aid coming from the lily-white state legislature (nor, presumably, from the white-controlled federal government that SNCC curses) the Negroes would scarcely be able to build "good schools" to replace the shacks in the fields that the Negro children of Lowndes are now in. The all-Negro school board could not find and pay the teachers who could raise the educational level of Lowndes' Negroes above the 5.1 years of schooling that is now the median.

"But," you say, "with the whites out and the Negroes in control, Negro income would rise sharply and the new wealth would be used to raise the level of education, and everything else." Where would the "wealth" come from? If the Negroes were pursuing a "black power" policy of total isolation, white-man-be-damned, where are the wholesalers who would provide the county's groceries, its clothing, its oil and gas for heating? Who would transport vital supplies into the county, and how would they pass through hostile white Alabama. If the Negro proposed to farm the land, where would initial credit come from, and to what market, Negro or otherwise, would he sell his cotton, his peanuts, or other produce?

All this is not to say that the Negro in Lowndes County must forever be a vassal of the white man. It is to say that isolation is a trap and "black power" is a phony cry, a plain old-fashioned hoax. It is to say that the Negro in Lowndes County can never be an island unto himself, for no man is today—not even the American white man. It is to say that, to gain freedom, the Negro in Lowndes County desperately needs the sympathy, the help, of Negroes everywhere, most of all that much-abused Negro middle class that has some money—MONEY, without which very little is achieved in our society. And he needs the help of the courts that SNCC and CORE deride. He needs the power of the Justice Department and the prestige of the White House and the pocketbook of the federal treasury. He will need the pressures that can be exerted by a large segment of white America that must surely become sick of conscience that human beings could still suffer the kind of bondage that Negroes suffer in Lowndes County today.

But if the Negroes who are gaining the power to help most are dismissed as "Uncle Toms" who have been "bought off;" if the white

men who have genuine empathy are scorned as "boys of the administration," if laws that we have fought for for generations are shrugged off as shams, then SNCC and CORE would deprive Alabama's disinherited blacks of all that offers hope except the shoutings of "Black power" that have less force, in our real, cruel world, than a fantasy borne of a good slug of LSD.

Carmichael and McKissick are not the first to preach black separatism, of course. Marcus Garvey wanted to haul all Negroes back to Africa. The Communist Party once promised Negroes the whole state of Mississippi. If Negroes rejected these things, why should they even be tempted when Carmichael offers them only a few Deep South counties and board control over a few rat-infested outhouses that are called schools, or an all-Negro poverty that is called a credit union? The difference—and the danger—is that Carmichael's offer comes at a time of the Negro's greatest frustration—and confusion. Because he has gained more, he wants more; because he is promised more, he expects more.

I do not criticize the Negro's high hopes, his high demands. In my view, his aspirations are not nearly high enough. What I do say is that this is not the hour to yield to hopelessness. This is no day to submit, however subconsciously, to the notion of white supremacy. This is a time when Negroes ought to resolve to compete in the classroom, the laboratory, the factory, the space center, with the same confidence and determination that the Jackie Robinsons and Bill Russells and Jimmy Browns took into their fields of athletic competition. We have got to compete in the mainstream—and succeed! There is no other route, no angry shortcut, to intellectual self-assurance, or economic security, or racial pride, or the simple, undoubting knowledge that you are a real man.



Carmichael announces leadership conference called by Congressman Adam Clayton Powell to discuss meaning of "black power." Unconditional nonviolence was rejected, self-defense tactics strongly endorsed by Powell who says he carries a gun.



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Symphony Of The New World



New crescendo in American music is the Symphony of the New World. Director Benjamin Steinberg raises the baton as first violist Julian Barber checks passage. Above is Sharon Johnson, French hornist. Group was formed two years ago as experiment in integration.

Manhattan orchestra provides training for talented of all races

ONE afternoon last year, a group of Harlem schoolchildren were herded down to Carnegie Hall as part of an "enrichment" program of the New York Board of Education. When the concert was over, teachers asked several of them what they had thought of it. Surprisingly, few of the comments centered on the music. Instead, the kids wanted to know why the heck only one of the musicians was a Negro.

They would have no such fuss, certainly, with the Symphony of the New World. When the group opened its second season last spring in Manhattan's Philharmonic Hall, 41 of its 88 musicians were Negroes, with a dozen Asians also holding chairs. Its guest soloist was a Negro soprano, Gwendolyn Sims, and its program included an original work by a Negro composer, John Carter.

The fulfillment of a 25-year dream, the orchestra was formed in 1964 to provide a training ground for talented young non-whites, who are conspicuously absent from the nation's major ensembles; serve as an example to other American symphony orchestras, and to bring the wonders of serious music to culturally deprived areas of the city.

The notion first began in 1940. Benjamin Steinberg, a well-known conductor and violinist, and two Negro conductors, Dean Dixon and Everett Lee, had attempted to launch an orchestra specifically designed for Negro musicians, who were almost entirely excluded from the symphonic stage. But America was not ready for any such animal, and after serious financial difficulties, both Dixon and Lee went abroad to pursue their careers. Steinberg, however, kept the faith. In 1964, he and 13 prominent musicians, all but one of them Negroes, formed a founding committee that eventually was to lead to the orchestra itself.

Success was immediate. The New World has impressively performed works by composers from Mozart to Stravinsky. Its roster of musicians includes graduates of such leading music schools as Juilliard, Curtis, Manhattan, New England Conservatory and Eastman, as well as former hands with the Philadelphia Orchestra and the NBC Symphony. It has been featured worldwide on both the Voice of America and the Armed Forces Radio and critics here have called it, for both artistic and sociological reasons, a major development in the musical history of the United States.

Says Steinberg, who now serves as director: "We have a lot of talent in this city, and we have to create the opportunities to present it to the public. What we need are outlets, and it is our hope to provide not only this superb group of artists as a symphony orchestra but also to offer smaller chamber groups and soloists."

Continued on Next Page

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REGULAR OR MINT-FLAVORED



Its bows in harmony, string section rehearses a passage from Stravinsky's *Petrouchka*. Musicians perform both in full orchestra and in small ensemble, have appeared at New York's Philharmonic Hall, City College and in high school auditoriums.



Going over the score, Steinberg is assisted by Kermit Moore, New World's solo cellist. Nearly half the musicians are Negroes, more than a dozen are Orientals. Orchestra's sponsors include composer Aaron Copeland, conductor Leonard Bernstein.



One of the intentions of the New World was to provide a stage for promising soloists. Soprano Gwendolyn Sims (rehearsing) is a graduate of Oberlin College who studied in Salzburg, Austria, under a Rockefeller grant, sang with Heidelberg Opera.

Continued on Page 42



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Violinist Julius Miller (with section partner Lilias Green) is a graduate of Ithaca (N. Y.) College and holds a master's degree from the Manhattan School of Music. He is among the orchestra's full complement of string section instrumentalists.



Cellist Ron Lipscomb won a scholarship to the Manhattan School of Music, where he studied under Edgar Ortenberg of the Budapest Quartet, Bernard Greenhouse. He holds music degree.



Bassist Lucille Dixon studied under Fred Zimmerman of the New York Philharmonic. She has played with the NYA, Panama and Boston Women's symphonies, the Westchester Philharmonic, Orchestra of America and the National Orchestral Association.



Trumpeter Joe Wilder (with partner Jack Holland) is a highly respected jazz musician who toured Russia several years ago with the Benny Goodman band. A grad of the Manhattan School of Music, he also plays first trumpet with NBC Orchestra.



Tympanist Frederick King is a Juilliard graduate who has performed with the New York City Opera Company, New York Pro Musica concert ensemble, Orchestra of America and other groups.



Bassoonist Gail Hightower (beside Marvin Feinsmith on the contra bassoon) studied at the Manhattan School of Music. Also a dancer, she teaches the art in the public schools of New York City.



John Buckingham, tuba, and George Jeffers, trombone, are in brass section. Buckingham toured Africa with a State Department-sponsored orchestra. Jeffers, one-time jazz man, has played with the Met and New York City Center Ballet orchestras.

Continued on Page 44

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During an interval in rehearsal, flutist Harold Jones goes over score with Gloria Agostini, longtime first harpist with ABC network. Jones, a Juilliard grad, has played with the Bach Aria Group and the Chicago Artists for Chamber Music.

Orchestra Is Hopeful New Venture in a Traditionally Exclusive World

THE prominence of Negroes in popular and, of late, operatic music has tended to obscure the fact that among the major symphony orchestras of the nation Negroes are all but non-existent.

The New York Philharmonic has a violinist, Sanford Allen, and the Cleveland Symphony a cellist, Donald White. Trumpeter Wilmer Wise works with the Baltimore Symphony and French hornist Clarence Cooper recently joined the Milwaukee Symphony. Tympanist Elaine Jones Kaufman plays with the American Symphony and Ann Hobson is harpist with the National Symphony in Washington. The Pittsburgh Symphony has three Negro members: Patricia Prattis, pianist; Paul Ross, violinist; and Earl Madison, cellist.

This dearth is often created by Negroes themselves, many of whom, rightly or wrongly, regard the symphonic world as a hostile one. A few years back, Charlie Mingus, now a leading jazz bassist, passed an audition with the St. Louis Symphony but decided not to join up after learning of the orchestra's Southern itinerary. In another case, a Negro violinist played briefly with the Denver Symphony but resigned because he did not relish playing second string.

Amid cries of discrimination, the American Federation of Musicians is currently conducting a nationwide survey of Negroes in both large and small symphony orchestras. For, while many audition their applicants behind a screen, others do not. Applying for a chair with the National Symphony, Elaine Kaufman was initially told by conductor Leopold Stokowski that she was "too old." Before accepting George White, Cleveland Director George Szell took an opinion poll among the musicians. Five reportedly objected.

"When a Negro auditions for a place in a symphony orchestra," insists Benjamin Steinberg, "he automatically becomes not merely a musical question but a social one." Even when accepted, his problems often continue. Says one white musician: "A Negro violinist has to play as well as the concertmaster to play in the back of the section."



After the rehearsal, Brooks Tillotson (L), a friend of the orchestra, chats with Mr. Clarence Cooper. Mr. Cooper plays French horn, his wife is a violinist. Practice session was conducted in Manhattan's Philharmonic Hall prior to the concert.

Continued on Page 46



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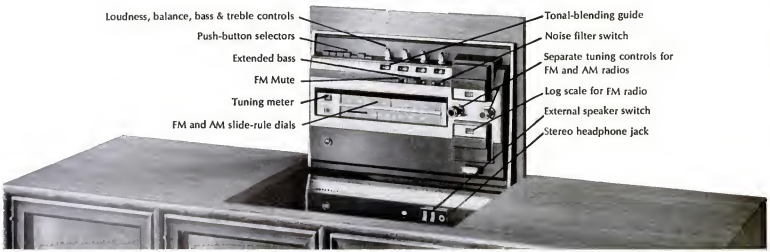
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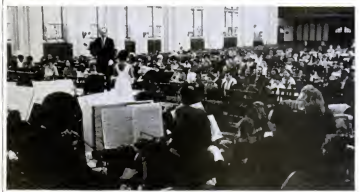


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Associate director of the New World is Coleridge-Taylor Perkinson, shown conducting concert for youngsters in upper Manhattan. Negroes have responded warmly to orchestra. Even downtown, they often comprise as much as 60 per cent of audience.



During formal concert at New York City College, vocalist Sims holds audience enthralled. Director Steinberg is a longtime champion of equal opportunity in the world of music. A violinist, he has performed under Stokowski, Toscanini and Klemperer.

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A greater identity with the world of the symphony has been one result of the orchestra, at least among New York's Negro youngsters. Various community groups in Harlem have been helpful in fanning interest among the young for New World concerts.

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The orchestra's future is discussed during a fund-raising dinner in New York. Directors Steinberg and Perkinson (standing) toss a few ideas around with flutist James (r.) and Harry Snyles, an oboist who also serves as group's personnel manager.



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WHAT'S NOT SO FUNNY ABOUT THE FUNNIES

By Ponchitta Pierce



Rare inclusion of Negroes in comic strips is soldier in Milton Caniff's Steve Canyon. Possibility of strip's rejection by newspaper editors, who fear white reader backlash, causes majority of cartoonists to shun Negro subjects.

Bias bans Negroes from popular comics

WHAT WOULD happen if Mr. & Mrs. America turned to the comics one Sunday morning and found a Negro detective working with Dick Tracy, a Negro intern on the staff of Rex Morgan or some Negroes living next door to Blondie? The shock could be fatal. On the other hand, it could be the best thing that ever happened in comicdom.

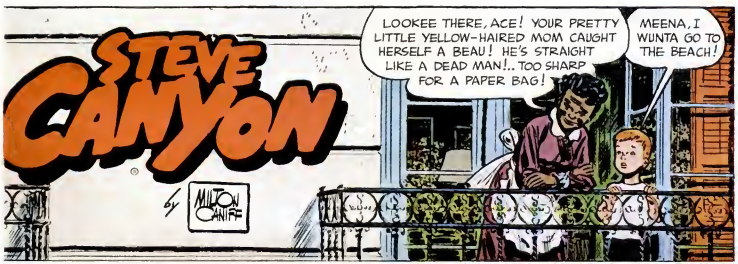
Negroes, of course, are not alien to the strips. For years Joe Palooka had a trusty valet named Smokey ("a shuffling, servile caricature who spoke perfect stereotype") and Joe could hardly move around the race track without Asbestos. Mush-mouth characters also walked in and out of old-timers like Happy Hooligan, Barney Google and, as late as the 50s, Moon Mullins. No matter where they appeared, however, they all shared one trait: unbelievably big lips and solid black skin ovaled into a stupid looking face. They talked the same language, too, which invariably sounded like, "Boss, ah's fwightened 'bout Spahky —he walks lak he wuz lame."

Smokey, Asbestos and their caricatured friends might have aged without ever changing. But in the early 40s, America went through a World War which domestically liberated Negroes from the acceptance (if not the reality) of second-class citizenship. Fighting overseas and working side by side with whites on assembly lines convinced many a Negro he had more to offer than a tradition of laziness, blindly-drawn minstrel features and faithful service.

Once funny, Negroes in the comics became reprehensible. The NAACP told McNaught Syndicate that Smokey was an insult to the American Negro and Joe Palooka woke up one day minus his valet. Other Negroes wondered why they had to be a porter, maid or stable



Milton Caniff, who from time to time has featured Negroes in his comic strips, concedes that he used to be skeptical about prospect of Negroes being accepted in comics, now optimistically feels that it might happen "any day." His creation of Meena, a likeable, Hazel-like Negro maid featured in 1954 strip (below), did little, though, to hasten that day. It merely perpetuated a stereotype.



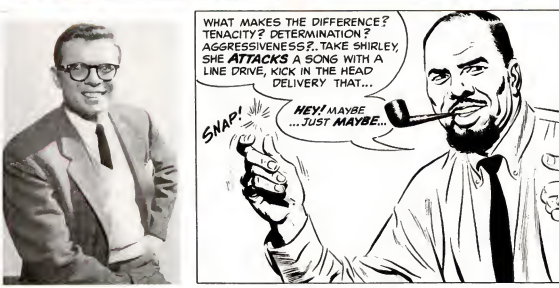
© 1966 Publishers Newspaper Syndicate



On Stage, a theatrical strip by Leonard Starr which ran in 1961, is first comic strip featuring Negro in major role. Character of Philmore was patterned after Phil Moore, a well-known New York music coach who has worked with many of the music world's top stars, who is a close personal friend of cartoonist Starr.



Cartoonist Leonard Starr (below, left) lost four newspapers—three in South and one in North—with On Stage strip, although in no case was his including a Negro given as the reason. Below is a considerably more Caucasoid and less "controversial" looking Philmore character as he appeared in black and white strips.



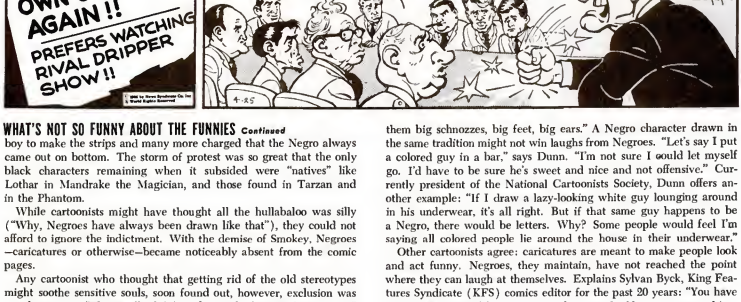
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Continued on Next Page





Al Capp of Li'l Abner fame was puzzled when his inclusion of comedian Godfrey Cambridge (above) and Sammy Davis Jr. (below) in two board meetings of well-known VIPs caused no reaction from readers. Showman Davis was only person who wrote that he had recognized himself.



WHAT'S NOT SO FUNNY ABOUT THE FUNNIES *Continued*

boy to make the strips and many more charged that the Negro always came out on bottom. The storm of protest was so great that the only black characters remaining when it subsided were "natives" like Lothar in Mandrake the Magician, and those found in Tarzan and in the Phantom.

While cartoonists might have thought all the hullabaloo was silly ("Why, Negroes have always been drawn like that"), they could not afford to ignore the indictment. With the demise of Smokey, Negroes --caricatures or otherwise--became noticeably absent from the comic pages.

Any cartoonist who thought that getting rid of the old stereotypes might soothe sensitive souls, soon found out, however, exclusion was not the answer. "They really didn't understand what was bugging us," observes a Negro man. "Instead of rectifying the situation, they just dropped it." Negroes were not asking to be taken out of the strips. They simply wanted the caricatured menials replaced--or at least balanced--by characters with whom they could identify. Domestics, and even soldiers, might have reflected the limited job opportunities once available to Negroes. But changing times had also made room for professionals. Negro lawyers, secretaries, engineers, business executives could be found everywhere, the complaint went, except in the comics.

Few cartoonists can argue.

"Comic characters are a white man's land," admits Alfred Andriola, "father" of Kerry Drake. "Let's face it. You can't deal with race or color in comics. A colored maid or porter brings on a flood of letters. And if we show the Negro as a hero we get angry letters from the South." He quickly adds that negative reactions are not limited to any one area of the country. "All people who are anti-Negro do not live just in the South."

With a gag-a-day strips increasing in popularity, the cartoonists' problems are compounded. Bob Dunn of They'll Do It Every Time and Little Iodine fame loves to exaggerate his characters, "to give them big schnozzes, big feet, big ears." A Negro character drawn in the same tradition might not win laughs from Negroes. "Let's say I put a colored guy in a bar," says Dunn. "I'm not sure I could let myself go. I'd have to be sure he's sweet and nice and not offensive." Currently president of the National Cartoonists Society, Dunn offers another example: "If I draw a lazy-looking white guy lounging around in his underwear, it's all right. But if that same guy happens to be a Negro, there would be letters. Why? Some people would feel I'm saying all colored people lie around the house in their underwear."

Other cartoonists agree: caricatures are meant to make people look and act funny. Negroes, they maintain, have not reached the point where they can laugh at themselves. Explains Sylvan Byck, King Features Syndicate (KFS) comics editor for the past 20 years: "You have a white lawyer and he turns out to be a crook. No one says anything. But if he is a Negro it's no longer funny." Or as Al Capp, creator of Li'l Abner, puts it: "The day we can draw a Negro girl or boy in caricature or a funny situation, the civil rights movement will be over."

Whatever reasons are offered to explain or excuse the relative absence of Negroes in the comics, they all add up to one thing—economics. There are more than 250 different strips and panels syndicated in some 1,700 daily newspapers and read by more than 100 million Americans virtually any day in the year. A top strip can bring a cartoonist $300 to $3,000 or more a week. In an industry where competition stiffens more each year (out of some 1,000 strips submitted to one syndicate in 12 months, only two to three make it) and dying newspapers continue to shrink the market, most cartoonists, syndicates and papers are not anxious to do anything that might offend even one reader.

Said one cartoonist: "If an editor gets one letter complaining about something, it carries more weight than 100 good ones. If one cartoon amuses 100,000 people but offends one, the editors make you change it." For the same reasons a syndicate comics editor candidly asks: "Why should I have to ask a guy to worry about every word he says. There is no advantage to a cartoonist to bring Negro characters in a

Continued on Page 52

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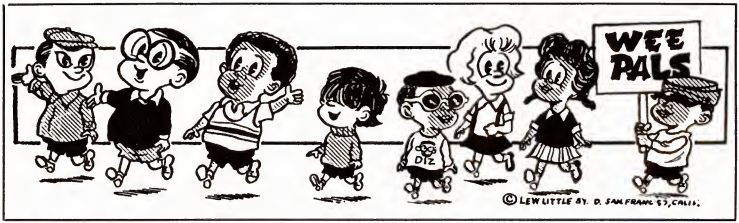
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CHRYSLER '67



Illustrated above, the New Yorker 4-Door Hardtop in Spice Gold Metallic. Tune in Bob Hope and The Chrysler Theatre in color, Wednesdays, NBC-TV.

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First truly integrated strip is Wee Pals by Negro cartoonist Morrie Turner (opposite page, right). Says Turner about his work: "The main thing is, I want to be funny. If they (readers) can get a little brotherhood out of it, fine." Strip is gag-a-day type, featuring moppets at play and spoofing adults, sometimes touching on race relations.

WHAT'S NOT SO FUNNY ABOUT THE FUNNIES *Continued*

strip, just the horror of controversy. If I were a cartoonist I wouldn't want to be a crusader, especially if I felt I would lose the strip."

While Negroes—and other ethnic minorities—may be "understandably touchy" about their portrayal in menial or demeaning roles, it is difficult to see why a Negro teacher or other professional might be offensive. He might be a bitter pill for readers unaccustomed to regarding Negroes as anything but servants, answer cartoonists who are not particularly eager to use their "million dollar property" to enlighten them. An even greater drawback, however, is the bad taste which impassioned letters against Smokey left for many cartoonists. Although there is a difference between a valet (who admittedly could annoy Negroes) and an attorney (who realistically could represent one of the many Negroes practicing law in the country) cartoonists are not ready to "open up the wounds" by using a Negro in any capacity.

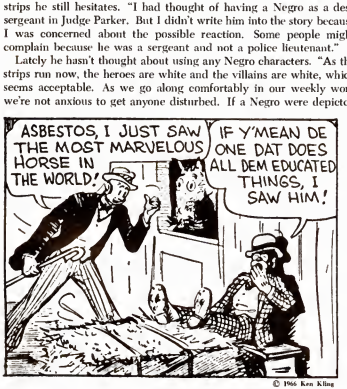
Successful psychiatrist Dr. Nicholas Dallis recalls the time about 13 years ago when a pretty actress and her maid, "a young colored woman," appeared in Rex Morgan. Although she "was very attractive, spoke well," Dallis, who does the continuity for the strip, was bombarded with letters. "I must have had about 300 of them decrying the fact that I had depicted the Negro as a maid." Dallis, who also does Judge Parker, adds: "Frankly I was stunned. I hadn't thought about it one way or another. I had innocently used a colored maid in the strip and the reaction was almost frightening." Dallis says he "got scared off" and while he has considered using Negroes in the strips he still hesitates. "I had thought of having a Negro as a desk sergeant in Judge Parker. But I didn't write him into the story because I was concerned about the possible reaction. Some people might complain because he was a sergeant and not a police lieutenant."

Lately he hasn't thought about using any Negro characters. "As the strips run now, the heroes are white and the villains are white, which seems acceptable. As we go along comfortably in our weekly work we're not anxious to get anyone disturbed. If a Negro were depicted as a villain, I'm almost certain he would get a tremendous reaction from Negro readers. And if he is the hero? Well, frankly, I'm not too sure what kind of reaction I would get."

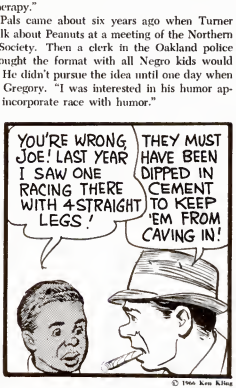
Even if an "integrated strip" is drawn by a Negro cartoonist there is no guarantee of acceptance. Last year, 42-year-old Morrie Turner brought Wee Pals to the comic world. Only nine papers throughout the country have taken it on. The gag-a-day strip focuses on interracial relations. Its cast of caricatured 5 to 12 year olds includes Oliver, white, ("He's a little intellectual," Turner explains. "He sort of knows it all. He's a composite of the many people I've known"); Connie, also white, who is very aggressive ("If she believes something is right she will punch anyone who disagrees"); and Randy, Negro, who is Oliver's best friend ("He has a passion for words. They fascinate him"). There is also Sybil Wright, a play on civil rights, who is "like all the sweet little Negro girls you ever meet. There's no hatred in her soul at all"; Nipper, who wears a Confederate cap which "shows you how much he knows about race relations"; and George who is very Oriental in spite of his name ("I wanted everyone to be able to identify with him.")

Originally the strip dealt with Negro and white children in a day to day humor situations and at least twice a week touched on race. Now a racial gag is done "only if it's funny." Although Wee Pals only brings in between $3,000 to $4,000 every six months, Turner says he is surprised it has done that well. "Personally I didn't think the mass media was ready for this. I knew eventually it would be possible but not now." He drew it anyway because "it was something I had to do. You might call it self-therapy."

The idea for Wee Pals came about six years ago when Turner heard Charles Schulz talk about Peanuts at a meeting of the Northern California Cartoonists Society. Then a clerk in the Oakland police department, Turner thought the format with all Negro kids would be a good Negro strip. He didn't pursue the idea until one day when he met comedian Dick Gregory. "I was interested in his humor approach and decided to incorporate race with humor."



Remarkable metamorphosis of Asbestos, one of the title characters of Ken Kling's popular Joe and Asbestos, can be gleaned from "before" (left) and "after" (right) samples of strip. Conversion of buffoon to up-to-date partner of Joe occurred in 1963 after CORE protested to Kling about Asbestos' minstrel look and dialect talk.





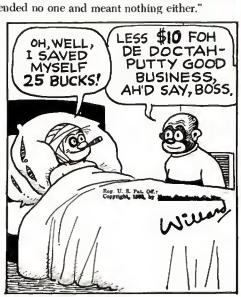
Turner feels his strip has been rejected by the nearly 100 papers he approached because of its limited appeal. Papers have vetoed Wee Pals for various reasons. "One may already be running a Negro columnist. I guess they figure by accepting one they have made their contribution. Or if a publication has Tuesday supplement, this is all they feel they need do. Some just say, 'Well we don't have any problems now, why rock the boat.'"

The cartoonist thought sure the larger cities would pick up Wee Pals. "What they tell you and what the reasons really are for not subscribing are two different things. They say they don't have the space. The real reason is that they don't want to take the chance of offending some of their readers by having a feature with integrated children playing together."

Turner admits he launched his strip with a defeatist attitude. "I was pretty negative I guess. I sent it to the United Features and told them because of its limited appeal they probably wouldn't be interested. They wrote back and said I was absolutely right." Papers which have gambled on Wee Pals, syndicated by Lew Little in San Francisco, include the Oakland Tribune, Philadelphia Bulletin, Detroit News, San Diego Tribune and Los Angeles Times.

The concern that a Negro or any racial overtones in a comic strip will irk someone somehow "sooner or later" has resulted in "cautions" that often border on the ludicrous.

Alfred Andriola cites the time he introduced an "attractive, sophisticated woman" in one of his stories. "She wore chic clothes, large hats, black glasses and created an aura of dark mystery." He wanted to call her "Jett Black," to denote "a jet set character on the seamy side of life." Publishers Newspaper Syndicate, which has Kerry Drake in approximately 200 papers, saw another interpretation. "They said the name might offend Negroes." Andriola protested it was obvious she was not a Negro. "They knew that. But it did not matter. We could not take the chance." So Jett Black became Sable Black which "like most compromises, offended no one and meant nothing either."



Unreconstructed Moon Mullins strip by cartoonist Frank Willard, which appeared as late as 1933, depicts Negro as docile, dialect-mumbling creature. Overlooking their one-sided, stereotyped portrayal of Negroes in this fashion, many cartoonists feel Negroes are too touchy about being caricatured.

Continued on Next Page



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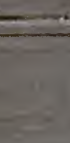
Mogen David Concord Wine, Specially Sweetened. Produced and bottled by Mogen David Wine Corp., Chicago, U. S. A.

When this man puts on a shirt and tie, he puts on Supp-hose Socks.

Willie Mays chose Supp-hose for his dress sock because of the style and comfort of its patented two-way rib. The "Say Hey Kid" himself says, "What other sock can make me look as good as I feel?

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Firmly established role of black people is as wild, semi-nude jungle inhabitants in such strips as Tarzan (above) by Edgar Rice Burroughs, the Phantom and Mandrake the Magician. Strips have drawn cries of "foul" from African delegates in U. N.

WHAT'S NOT SO FUNNY ABOUT THE FUNNIES *Continued*

At King Features, Negroes in comics are considered such "touchy subjects" that a virtual "hands-off-policy" is maintained. "We have never instructed an artist to use a Negro or ethnic minority, nor not to," states Comics Editor Sylvan Byck. "We're concerned about reactions from all minority groups. Strips which are humorous, satirical or drawn in caricature concentrate on the weakness of people. Members of minority groups are extremely sensitive—and rightly so—to anything holding them up to ridicule. The only people not sensitive are white protestant Americans who are a secure majority." As a result, "we would permit white delinquents in a strip but not Negro ones, although they exist."

Even a name that sounds "too ethnic" is explosive, notes Bill Kavanagh, KFS assistant comics editor and Bringing Up Father writer. "That's why we use descriptive names like 'Hi Brackett' for a wealthy person, 'Titus Canby' for a tight person and 'Ray Zincane' for a trouble maker."

Editor Byck also believes a comic character cannot survive unless readers relate to it. "If you had a Negro in the role of Brenda Starr I don't think you could syndicate it. It's possible a person could relate to the strip if he were a Negro. But I don't know if a white person could do the same."

For those ready to discount the seriousness or complexity of the racial dilemma faced in comics, cartoonists and editors are quick to offer examples.

When racing expert Ken Kling began drawing Joe and Asbestos back in 1925, there were no complaints even though Asbestos, modeled after famous Negro Jockey Isaac Murphy, sported a black face, rubber lips and certain dialect ("Dis platter should win de final trot.") For years Asbestos never changed although the strip was faithfully followed by millions looking for horse tips. Then, about three years ago, Kling heard from CORE. "They thought the lips were too exaggerated. They asked me if I would kindly change the features and make Asbestos more human. Overnight Asbestos became a new man. He had already learned a new vocabulary. Now he was lighter, smaller and maybe even handsome. "I made him look like a regular person, less grotesque." Kling, who grew up in Harlem, the son of an Alsatian butcher, insists his original caricature was not intended to be malicious. "When we draw cartoons, we make all kinds of silly caricatures. We don't mean any harm. Cartoonists don't want to make people look bad. We do it for fun—to make people laugh." What was his reaction to CORE? "I wasn't mad. When the strip started, minstrels were popular. I was glad to cooperate in any way I could. I changed him immediately."

Asbestos might have looked bad but he was treated well. Kling remembers the day Cab Calloway came up to him at the track and said: "I like the way you treat that Asbestos. He sleeps in the same places Joe does. He's not mistreated." Kling adds: "I never had Asbestos kicked or thrown out. Even when he gave the boss some

losers, Joe didn't curse him out. He was treated like anybody else."

Five years ago Leonard Starr presented Philmore to his On Stage readers as a vocal coach and acts promoter. Everything was normal about Philmore, except his color—he was Negro.

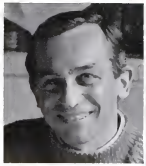
"My character was very clearly Negro, although there was absolutely no reference to the fact, except visually. I wanted him to be respected as a professional member of the community." About four of the more than 100 papers carrying On Stage cancelled. "It would be hard to prove," Starr notes, "but I figure it was because I used a Negro." He says he received no "anti-letters" although nearly a third of his readers wrote in asking questions about the strip. He also got "some very touching" letters from Negro readers. One doctor in upstate New York wrote, praising the fact that "for the first time a Negro is shown in a respected profession."

Philmore (based on the real Phil Moore, the noted coach and musician) made comic history as the first—and last—Negro to have a sustained title role. At the time it happened, Starr thought it was a natural thing. "I had known Phil for a long time and I often go to him for help when I'm researching material for On Stage. We talked the idea over and agreed the race factor might be a problem." Despite this, Starr explains, "It was a point of integrity. As it stands, the best-known Negroes outside of the integration leaders are in show business. I felt if I could not show a Negro in New York doing what he normally does I had no reason doing a strip on show business. I mean why do it at all." Would he do it again? "I don't know. I was feeling a little 'gutsier' then. If I had a story that needed a Negro character, I wouldn't hesitate to use one. But I wouldn't force it either."

Negroes are so conditioned to not seeing themselves in the comics in any favorable light that when they do get in they are apt not to notice it.

Al Capp, one of the most successful cartoonists around, admits: "It makes me so got damn mad when someone comes up and complains that Negroes are not in the strips." In one of his Li'l Abner strips, Capp put Sammy Davis Jr. on a board of directors. Although a Negro was in a "situation of eminent authority," not one of Capp's nearly 80 million readers said a word—except Davis himself who wrote the cartoonist saying he had noticed it. He has also used Godfrey Cambridge and Ralph Bunche in the strip.

With the appearance of a Negro in anything but a menial capacity almost unheard of, readers often overlook the fact, too, that Negro



Alfred Andriola (right), creator of Kerry Drake strip, flirted with controversy when he originated Chinese female character (below) and assigned her role of a white man's wife. "Surprisingly enough," the cartoonist says, "there was no negative reaction. But you couldn't do it with a Negro wife and get away with it."



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Continued on Next Page







WHAT'S NOT SO FUNNY ABOUT THE FUNNIES *Continued*

soldiers have been in the strips for so long that their presence is now passe. In fact if it hadn't been for a Negro soldier, American hero Steve Canyon might not be alive today.

Years ago when Milton Caniff was doing Terry and the Pirates, he received a letter from a friend who had attended a lecture in Chicago where publishing magnate Marshall Field III spoke on race relations. Field felt it should be handled without fanfare and as an example, referred to one of Caniff's strips in which Negro GI's had appeared. "I didn't intend to 'ram home' the race issue," Caniff explains. "I had heard that some of the soldiers working on the Burma Road were Negro. And I put them in the strip simply as a matter of fact."

When Caniff wrote Field to thank him for his kind words and Field acknowledged the letter, the cartoonist thought the matter was ended. Then one day a representative of Field's contacted Caniff. "He said Field Enterprises was interested in creating a new strip and would I come and see Mr. Field. I went and we got right down to business." Asked his conditions for doing the strip Caniff could think of only two things: Full ownership and complete editorial control. They agreed to terms and two years later, in 1947, Steve Canyon was born.

If all the Negro characters—minus the stereotypes—that ever made the comics were added up they still would not be enough to counter the charge that Negroes have been sorely neglected in the strips. A change in policy, while forthcoming, has not been strong enough to make a difference. And as far as many readers, cartoonists and editors are concerned, no major breakthrough is in sight.

"It's hard to teach an old dog new tricks," observes The Newspaper Comics Council President Charles Kline. "Strips have been done one way for so long that many cartoonists are not searching for anything new. A lot of them are not keeping up with the times."

Walt Kelly, the man behind Pogo, is convinced some cartoonists caricatured Negroes because they didn't know what they look like. "Many of them have never looked at a Negro. They're as incurious about him as a new uniform on a police officer." Consequently it was easier to picture him as a minstrel. Even now, he feels, most cartoonists "can't draw well enough to depict the Negro in any decent way."

For those who might object to a Negro in the comics on an equal footing with whites he offers intermarriage as the eventual remedy. "All animals pick on things not like them. If something's different, they attack it." He continues, "Southern readers are no more prejudiced than those in the North. They're all got damn schizophrenic phonies." The major problem, it seems, is that if a Negro must be in the strips he has to serve a purpose. "They can't accept him there simply as a human being. People are going to live in their dream world long enough to be destroyed by it if they are not careful. I hope they come to grips with reality in time for some good to come out of it."

When the facts are sifted, who can be blamed for not having Negroes in the strips? The cartoonists who draw them? The syndicates who sell them? The newspapers who buy them?

Cartoonists contend they are not autonomous. And the restrictions imposed by "good taste" are not confined to race. They have to be equally careful about violence, religion, politics, crime. "Everybody's business is sacred to him and his wife," one cartoonist argues and another laughs. "Ever notice that married couples, except maybe for the Bumsteads, never sleep in double beds?"

Most "sensitive subjects" can generally be presented in such a way that they will not offend. But no formula has been worked out for getting Negroes, along with other minorities, painlessly into the strips.

"Whatever system they used to get Negroes into television they need to bring it to the cartoonists' attention," says Bob Dunn who admits he's not ready to use Negroes in They'll Do It Every Time and Little Iodine. "I don't think people are ready to accept them. If I draw them like the other characters, I don't know what the reaction would be.

If a cartoonist uses a Negro character he must still pass through the syndicate. Irwin Hasen, who draws Dondi, outlines the procedure. "Let's start from the beginning. First a cartoonist has an idea for a Negro character in a strip, maybe something like TV's *I Spy*. He works on it for three months or so, draws and throws out, draws again." Meanwhile, Hasen notes, his friends are telling him he's out of his mind and that the strip will never sell. "But he believes in it." After months of work, sweat and blood he takes it to a syndicate.

The heads at the syndicate look the strip over. If they think it's good they present it to the chairman of the board. If the strip is approved, a syndicate could spend $25,000 or more in a year "pushing it like crazy." Salesmen take it on the road for two to three months and try to saturate the country with it.

There is a difference, however, between getting something like *I Spy* on NBC television and into the strips. A network is stronger than a local station. The network bought the interracial show and a local manager, while he might not like such a program, would generally grin and hear it. In buying strips, individual publishers make the decision. "He has the right of veto on the whole damn thing," explains Milton Caniff. "If he throws it out, the people never get to judge. An editor will think in terms of his readers. Editors and publishers are powerful, damn powerful."

The middle men in the comics industry, the syndicates, are quick to explain that they do not buy strips. "We sell them. We act as agents for the artist (generally on a 50-50 basis). We have to take on what we can sell." Even so, some of the editors are actively seeking strips featuring Negroes.

Hall Syndicate Vice President and Editor W. Robert Walton says he has been trying to find one for some time and that he knows a lot of editors who would welcome it. He wants it to be funny and he doesn't want it to editorialize for or against the Negro. "So many of the strips submitted haven't been funny to begin with. Others, I know, would be objectionable to Negroes."

Harry Gilburt, vice president and sales manager at United Features, notes his syndicate would also "be very happy" to have a strip with Negro characters in it. "If it were good we would try to sell it. We haven't had any strips with Negro characters in the lead or in professional roles simply because they haven't come in."

Newspapers, too, which at one time might have rejected the idea of a strip with Negroes in it are now willing to try one.

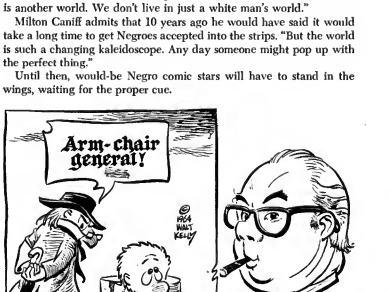
New Orleans Item-States and Times-Picayune Executive Editor George Healy says he judges any strip "on its own legs" and adds, "whether or not a Negro is in it wouldn't mean one thing or another. It would have no bearing on the strip."

John Colburn, former managing editor of the Richmond Times Dispatch and now editor and publisher of the Wichita Eagle and Beacon, believes, however, that "the South in some areas would be better inclined to accept such a strip quicker than some areas in the North."

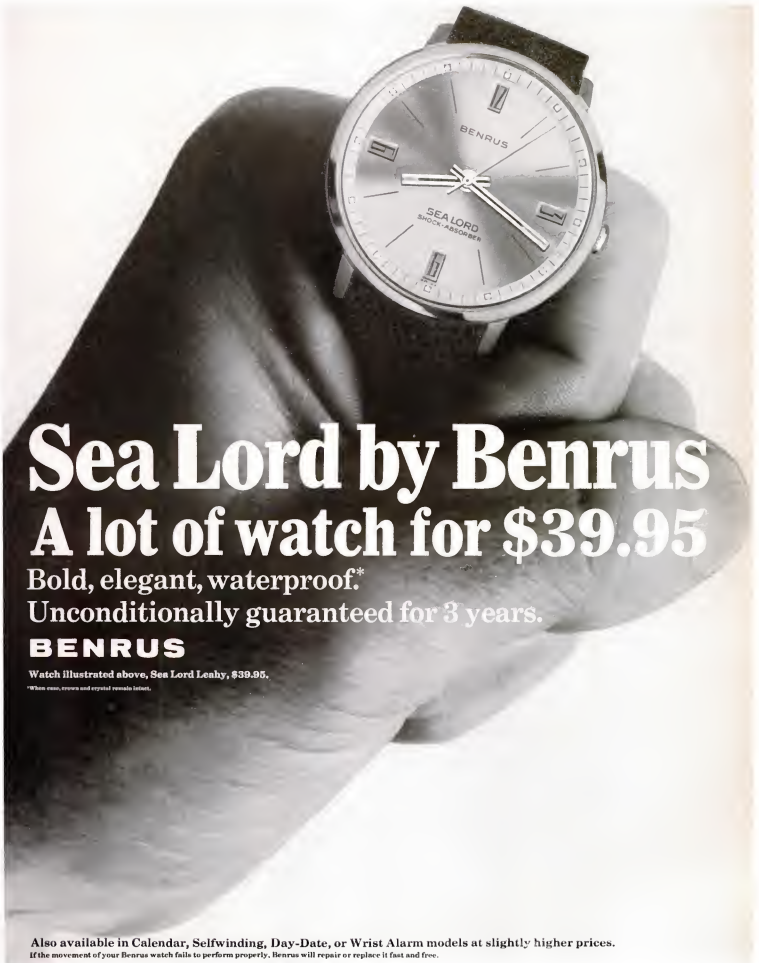
Such faith has yet to be proven. "Some glorious nirvana moment someone will find some way to do it," Alfred Andriola predicts. "The time is not far off. We're learning like we have never before that there is another world. We don't live in just a white man's world."

Milton Caniff admits that 10 years ago he would have said it would take a long time to get Negroes accepted into the strips. "But the world is such a changing kaleidoscope. Any day someone might pop up with the perfect thing."

Until then, would-be Negro comic stars will have to stand in the wings, waiting for the proper cue.



Outspoken Walt Kelly, whose self-portrait appears beside one of his Pogo panels, is spared his colleagues' dilemma over whether or not to integrate comics. Fiercely independent, he often colors his good animal characters dark and bad ones light.



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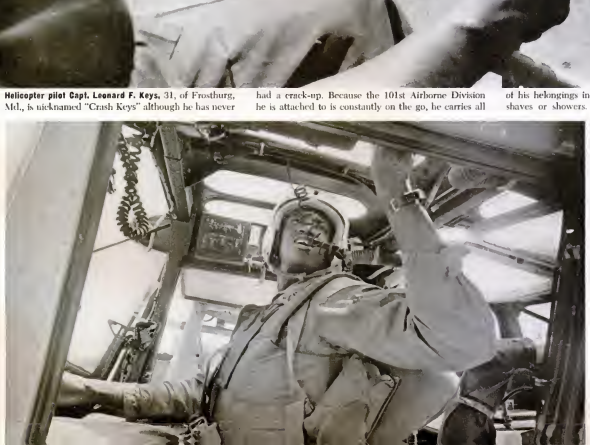
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If the movement of your Benrus watch fails to perform properly, Benrus will repair or replace it fast and free.

Helicopter pilot Capt. Leonard F. Keys, 31, of Frosthurg, Md., is nicknamed "Crash Keys" although he has never had a crack-up. Because the 101st Airborne Division he is attached to is constantly on the go, he carries all of his belongings in a bag, has to go for days without shaves or showers. Once when heavy clouds ended



Adjusting instrument on his OA-1 (Bird Dog), scout plane, 1st Lt. Stanley W. McWilliams, 27, of Denver, Colo., prepares for a combat mission. His plane carries four marking rockets and an M-60 machine gun, flies only 120 miles per hour.



flights over one battle area, he voluntarily served with ground infantry unit. He logged over 700 combat hours.



FAC pilot Maj. Solomon Harp holds automatic rifle he carries on combat missions from Tan Son Nhut air base near Saigon. The Viet Cong have placed a bounty of 30,000 piasters ($211) on the heads of all FAC pilots.

'SITTING DUCKS' OF AERIAL WAR

Crack scout, helicopter pilots play dangerous Viet Nam role

REPORTS coming out of the air war over Viet Nam are studded with the exploits of "jet jockeys." Less heralded are the pilots of scout planes and helicopters who, in the performance of their equally important duties, must fly at tree-top level at speeds of under 120 mph, thus making themselves "sitting duck" targets for ground fire. Maj. Solomon Harp III and 1st Lt. Stanley W. McWilliams, for example, are Forward Air Control (FAC) pilots whose mission it is to locate enemy targets, then drop smoke bombs to mark the sites for bomber and fighter planes. Among the 'copter pilots is Capt. Leonard F. Keys of the 101st Airborne Division who has run up more than 700 combat flight hours piloting high officers over battle areas, ferrying troops and evacuating wounded men from the front.

When Keys goes "skunk hunting," he flies low searching for Viet Cong activity about 15 miles ahead of advancing infantry. "You got to be cool," says Capt. Keys. "You're flying on tin and there isn't much room for fear." His courage under fire has earned him an Air Medal and he was recommended for a Bronze Star after one engagement at Nhon En when he volunteered to fly his helicopter into the battle zone six times under heavy fire to evacuate wounded men.

Maj. Harp is equally intrepid in his work as air liaison officer for the 2nd Brigade of the 25th Infantry Division. "You forget about dramatics and get on with the job," he says. "This is no business for babies or guys with weak hearts." Because he is also methodical about his work, Lt. McWilliams is the only FAC pilot ever to destroy an enemy ammunition dump with a target marking smoke bomb. "You never think about getting zapped (GI slang for killed)," he says. He has been awarded six Air Medals and recommended for a Bronze Star.

Continued on Next Page



Briefing by commanding officer, Maj. Clifford Allison, familiarizes First Lt. McWilliams with area he has to scout. Arising at six a.m., he is generally in the air a half hour later, frequently flies up to five missions a day. His plane can remain aloft about four hours on a full gas tank. He maintains radio contact with troops. He is an ex-transport pilot.



Riding motorbike at airbase, McWilliams heads for plane. He is son of the Rev. Alfred E. McWilliams of Holly Springs, Miss., who retired as Lt. Col. in 1964 after 23 years as AF chaplain.



Approaching plane named "Curse You Charlie," McWilliams leaves on another mission. "He's a solid guy—in control of the situation at all times," says crew chief.

Smoke bomb dropped from McWilliams' plane marks target for attacking jets. Pilot is a former track star from Colorado State, has been nicknamed "Calm Daddy."



Continued on Page 62



Mercury unleashes **Cougar**...*untamed elegance!*



Untamed elegance! That's Cougar—an entirely new kind of road animal from Mercury. With a European flair to its styling. With standard features found until now only in expensive cars. Examples: Concealed headlamps, *standard!* Sequential rear turn signals, *standard!* A 289 cu. in. V-8, *standard!* Bucket seats, *standard!* Walnut-grained steering wheel, *standard!* Stick shift, full-width rear seat, *standard!* The newest in safety features, including dual braking system, all *standard!* Above all, Cougar is a lithe, contemporary car—with the kind of excitement that runs through the entire '67 Mercury line. Price? People at previews have over-guessed it by $1,000! We think Cougar is the best equipped luxury sports car you can buy for the money. See your Mercury dealer. See if you don't agree.

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Cougar excitement runs through the whole Mercury line!



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Seated in his tent, Capt. Keys mulls over the Viet Nam war. He joined the army at 17, can fly three types of helicopters. "I always think about the tomorrow when I fly," he says. "You keep saying you've got to make it." And he does.

MAJOR HARP AIDS AIR STRIKE

LIKE lazy hawks looking for prey, the three, prop-driven dive bombers circled above Maj. Harp's scout plane on a recent mission in Viet Nam. "Kilo Two Four, this is Cottonmouth Two One," he radioed. "I've got you in sight . . . do you see me?"

"Roger, Two One, we've got you."

"O.K., I'm heading for the target now," the major said. "Your recovery bases are Bien Hoa or Tan Son Nhut. If you have to bail out, get as close as you can to that big, open field, just this side of where the artillery is hitting."

"Roger, Two One."

"O.K., Kilo, the target is just in front of us now. I'll go downstairs, see what I can find and mark it. Let's see if we can get something started there."

"Roger," answered the Navy fighters, "we're right overhead."

"O.K., thirty seconds to mark . . . ten seconds." WHOOSH!! A rocket shot from under the right wing of the major's FAC plane and exploded in the corner of a tree line. "If you've got my smoke in sight, put your bombs about ten meters west and slightly south of it."

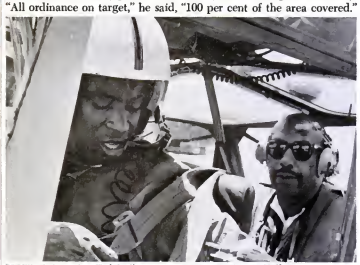
"We've got it, Cottonmouth; lead's rolling in." Two fountains of brown and black dirt shot up next to the white puff from the rocket.

"Beautiful," exclaimed the major. "Now, Two (the number two ship in the fighter formation), put yours about ten meters west of that."

"Two's in," said the Navy pilot.

"Good bomb," said the major. "O.K., Three, walk your bombs about ten meters further west."

Maj. Harp swooped low to examine the pock marked target area then radioed the Navy pilots their "BDA" (Battle Damage Assessment). "All ordinance on target," he said, "100 per cent of the area covered."



EBONY photographer Ted Williams accompanies 1st Lt. McWilliams on a target-marking mission. Photographer teamed with Washington Bureau Chief Simeon Booker to get first-hand account of the role of Negro military men in Viet Nam war.



Inspecting helicopter, Capt. Keys reassures himself that it is ready for flight. A health faddist, he practices karate and already holds the black belt. He once survived an unusual 42 days on C-rations. He plays football and boxes in his spare time.



Checking rotor blade, pilot completes inspection of his two-passenger helicopter. Its best operational speeds are between 80 and 100 mph. He is well known in every company of brigade he is assigned to because he has worked closely with the troops.



...makes other foods taste better.



KRISPY CRACKERS, A FINE PRODUCT WITH THE TASTE OF SUNSHINE

A THOUGHT FOR THANKSGIVING

ON THE 24th day of this month, practically all U. S. citizens, whether within the States or abroad, will celebrate Thanksgiving Day—one of the most American of all holidays.

A legal holiday nationally since Ahraham Lincoln proclaimed the last Thursday in November, 1863, as "a day of thanksgiving and praise to our beneficent Father," Thanksgiving Day is now devoted primarily to traditional football rivalries and feasting and its religious significance has waned.

The First Thanksgiving

TODAY, in a world which seems to cherish the material over the spiritual and the coldly practical over the cultural, it might be good for all to look back upon the first Thanksgiving and, at least for the moment, ponder what the holiday could really celebrate.

The year was 1621. In the village of Plymouth in what is now the State of Massachusetts, a small group of Pilgrims were harvesting their first crops in the New World. Nearly half of the settlers had died during the first winter and the men, women and children left could well have been forgiven if they had given up and gone back to England.

But they had come to the new land with a purpose. They were religious Puritans who had broken away from the Church of England and were seeking freedom from persecution. Fleeing first to Holland in 1608, they had agreed to come to America when some English merchants offered to finance their trip because they wanted to live on English soil and free from persecution. On November 21, 1620, they arrived in New England in the Mayflower.

Most school children know but most adults seem to have forgotten that the Pilgrims would never have succeeded in establishing their colony if it had not been for men of color, the native "Indians." Led by chiefs like the Wampanoag, Massasoit (see statue looking out across Plymouth harbor erected in his memory in Plymouth, Mass., on opposite page) and Samoset and Squanto of the Pawtucket tribe, the Indians taught the English settlers how to hunt, how to grow crops in the forbidding soil and what wild plants and berries were good to eat.

When the summer of 1621 proved a kindly one and the crops were plentiful, Gov. William Bradford proclaimed a holiday of thanks to the Lord and feasting.

The Indians Joined In

THE Indians who had helped the Pilgrims to survive joined in the celebration. Venison and wild turkeys were brought to the settlement by Indian hunters and the women cooked them along with the fish, ducks and geese provided by the Pilgrims. Corn bread and succotash, berries, fruits and nuts added to the variety of food served on long tables set up outdoors. The white Christians fleeing from persecution by their own kind celebrated with the brownskin pagans in a harmony that prohahly hasn't been matched in this countrv on a Thanksgiving since that time.

Meanwhile, Down In Virginia

WHILE the Pilgrims were establishing themselves in the Plymouth Colony, a group of 20 Negroes were attempting to work themselves out of indentured servitude some 700 miles south in Jamestown in the Virginia Colony. This group had come to America involuntarily—no one is exactly sure how. It is known that a Dutch man-of-war came into the harbor and that its captain sold the Negroes to the Jamestown settlers as indentured servants.

It is rumored that he took them from a Spanish slave ship bound for the West Indies but no one can be sure this was true. Indentured servitude was not something to be ashamed of in those days. A person wishing to get to any of the colonies could sell himself for his passage and keep. After working out his contracted time, he became a free individual and it is known that of the 20 Negroes who arrived in Jamestown in 1619, a year before the landing of the Mayflower, a number did earn their freedom—perhaps by the time that the Pilgrims were celebrating that first Thanksgiving in Plymouth.

The Pattern Was Set

THUS, by the time of that first Thanksgiving 345 years ago, the pattern was set. White men, seeking freedom from religious persecution and, later, from poverty, fled to the New World by the hundreds, the thousands and millions. Negroes, snatched from their homes by slave traders, were brought to the New World by the hundreds, the thousands and, eventually, the millions. Thus, from the beginning, the land which was in time to become the great, wealthy and powerful United States was peopled by the white Europeans, the black Africans and the brownskin Indians.

As Thanksgivings came and went, the white man came in ever-increasing numbers. They came to escape persecution hut, in one of the great paradoxes of history, they soon became the persecuters. The Indians were pushed farther and farther into the wilderness and when they finally began to fight back they were slaughtered as savages. The Negroes were brought in as slaves and any attempt to gain freedom meant destruction. Slave insurrections were put down with perhaps even more violence than was expended in the battle against the Indians.

The Great Unmelting Pot

TO THE white European, America became truly the land of opportunity. After the English led the way, the Irish, the Scotch, the Germans, the Scandinavians, the Italians, the Slovaks and the Russians streamed in. America became known as the great melting pot as peoples speaking many different languages moved in, prospered, learned the language and became "Americans."

But, in truth, the "melting pot" had its restrictions. White immigrants soon learned that only the whites were to reap the benefits of the riches of the New World. The Negro, the Indian and the few Chinese and Japanese who were permitted in the country were the outsiders—no matter how long they had lived in the country. From the beginning, skin color was the badge of the pariah and progress was made by the non-whites only against the greatest of odds.

Thanksgiving, 1966

AS THE white American of today sits down to enjoy his roast turkey, his cranberry dressing and his pumpkin pie, it would be good if he could stop for just a moment and look back to that first Thanksgiving when those same dishes probably graced the tables of the Pilgrim Fathers. He should remember, too, that the Indians added food to those tables and shared in the feast. He should remember that even before that Thanksgiving Day, Negroes were living in Jamestown, Va. And, as he blesses his food, he can add these few words: "Dear Lord, may the time soon come when all citizens of this country can sit down at their holiday tables, secure in the knowledge that they truly can be thankful that they are living in these United States."



SPORT DIVING MAKES A SPLASH



Applying mouthpiece, Lee and Geraldine Brown, two adventuresome Floridians, learn to SCUBA dive in practice pool. Browns can also snorkle and skin dive.

A Florida couple joins the parade

EVER since Davy Jones took the plunge, Americans have been weirdly fascinated by the watery depths. Today, the roar of the surf has lost its charm, and more and more swimmers are venturing down below.

Lee and Geraldine Brown, a young married couple at the University of Florida, are two of the newest converts to a growing national passion —sport diving. Beginning with second-hand equipment and only rudimentary knowledge (one of them, Gerry, couldn't even swim), the two are now becoming experts at snorkling, skin and SCUBA (for Self-Contained Underwater Breathing Apparatus) diving.

They have learned all the secrets: how to plunge as deep as 100 feet on a single "tank bloc" (a unit of compressed air fitting snugly on the back), speedily shed their equipment in the event of malfunction or entanglement; the technique of "buddy breathing," or using the same tank by simply passing the mouthpiece back and forth, and the importance of always diving in the company of others.

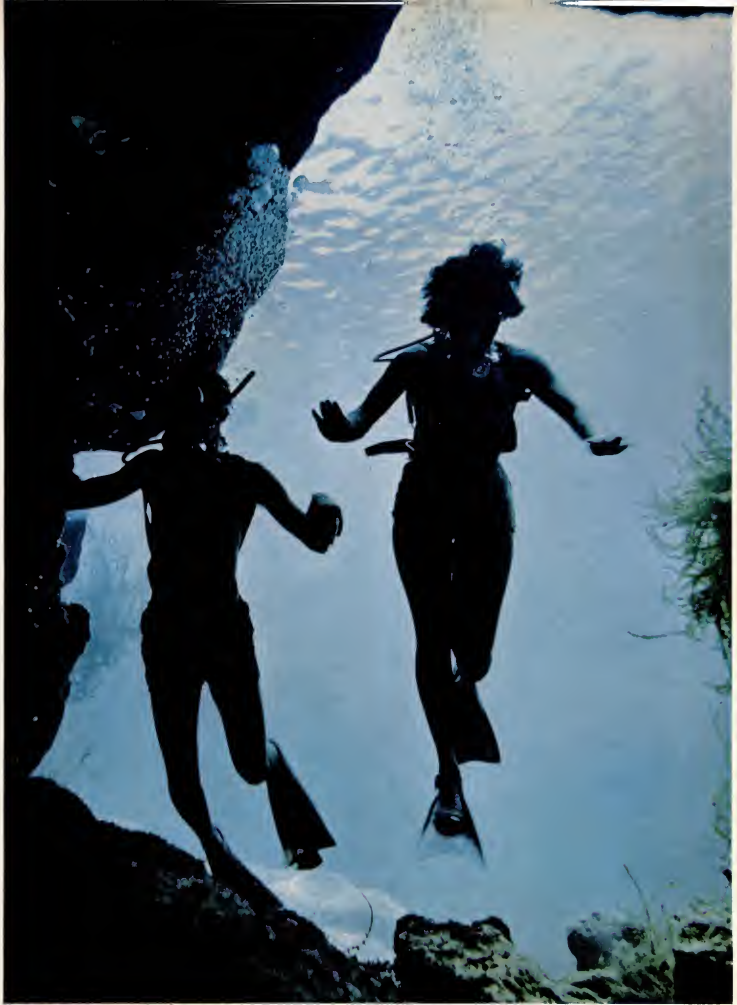
The rewards for all this are startling. Just beneath the water's surface is a world so primordially different it would challenge the credulity of surrealist Salvador Dali himself. From a sandy plain at Crystal Spring, the bottom drops off into a valley of huge, plant-encrusted boulders. Shafts of light create a cathedral-like stateliness in the high-ceilinged caves. For most divers, the visit is all too brief.

Beneath the surface, Gerry (aided by SCUBA) sits defiantly on the bottom as her tankless husband drifts silently by, wearing mask for better vision under water.





Welcome breath of air is enjoyed after strenuous session. Couple are students at the University of Florida at Gainesville. Lee, a junior majoring in philosophy, decided to take up diving after watching the masters while working as lifeguard.



A world of ghostlike beauty awaits any diver who will take the plunge. Browns explore a cavern 60 feet down in famous Crystal Spring near Gainesville. Water, a balmy 72 degrees the year round, is home of a colony of manmatees, strange, slow-moving but docile creatures who live on the marine grass and grow to ten feet and weigh over a ton.

Continued on Next Page

"Buddy breathing" (above) is carried out with split-second precision. Lee receives SCUBA mouthpiece from Gerry and will breathe through her tank. Equipped (right), he feeds friendly fish in Crystal Spring. Back in practice pool (below), couple perfects the exercise, an essential skill in safe sport diving.





Continued on Page 170

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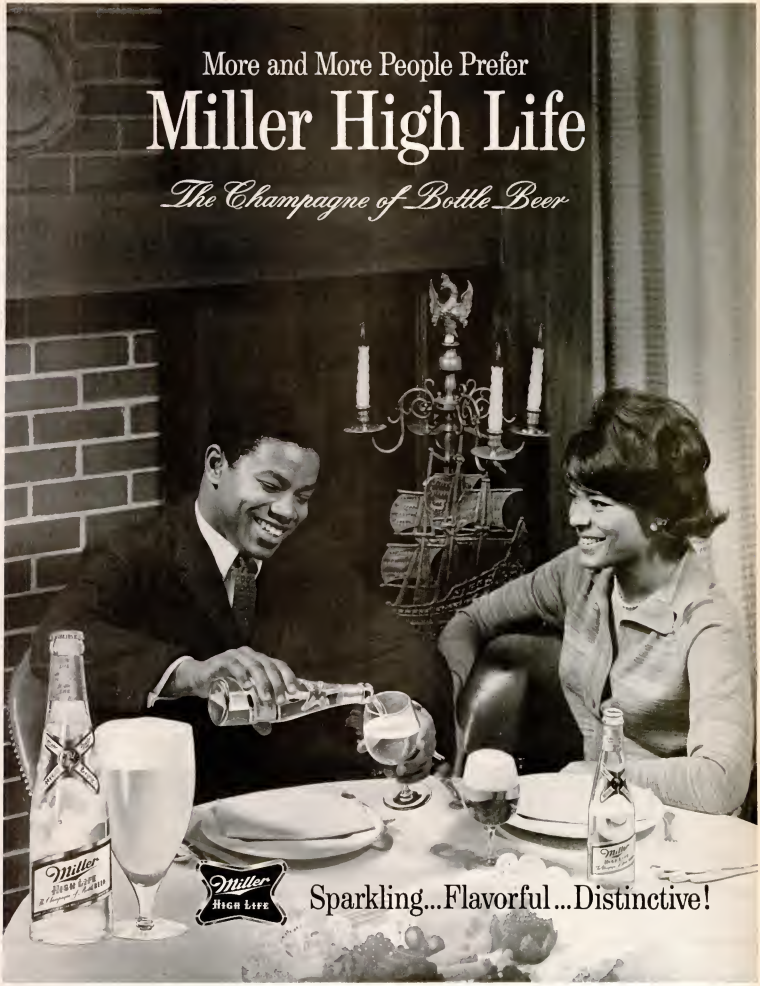
Aided by tank and fins, Browns go exploring in Crystal Spring. SCUBA consists of a tank of compressed air, a regulator to feed it to diver at a breathable pressure, and a back pack. Most tanks will allow him to stay down for about an hour.



Entrance to cave frames silhouetted divers. While only six miles from the Gulf of Mexico, spring has fresh water and is home to both inland and ocean life.



Helped back into boat after running out of air, Gerry is still undaunted. Browns are shopping around for own equipment so they can indulge in hobby more often.


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Sparkling...Flavorful...Distinctive!



More than 1,000 representatives of affiliated clubwomen in 40 states gather outside Oklahoma-Sheraton Hotel in Oklahoma City, where the National Association of Colored Women's Clubs held its biennial convention, one of the most successful in its history. Meetings, study sessions, exhibits, programs and social outings marked busy week.



Oklahoma Gov. Henry Bellmon and his wife are escorted into ballroom for banquet by members of convention Courtesy Committee, Mrs. Donnie N. Fondren and Mrs. Alice Bridges. Officials praised contribution organization is making to racial progress.

OLDEST WOMEN'S ORGANIZATION

NACWC is still 'Lifting As It Climbs'

YEARS AGO, men used to joke about women's clubs being nothing more than an excuse for the girls to "meet and eat" while trading the latest gossip. How far they were from the truth can easily be measured through the influence now wielded by the super-club that grew out of them, the National Association of Colored Women's Clubs, Inc. Inspired by the developing concept of woman power, more than 1,000 representatives of clubs in 36 of the 40 affiliated states met this year in Oklahoma City, Okla., to tackle problems that were far from frivolous. This was nothing new for the NACWC, which marked its 70th anniversary during this 35th biennial convention. It has been prodding Negro women toward social action ever since 1895, when Josephine St. Pierre Ruffin of Boston issued the now famous "call" that resulted in its birth.

Armed with ideas, the hard-working delegates breakfasted at 7 a.m., were ready for devotional services by eight, and at nine moved into meetings scheduled throughout the morning, afternoon and evening. In many suites lights burned until two and three o'clock in the morning, as committees prepared reports, studied the coming day's agenda and, of course, did a bit of politicking.

Led by the national president, Mrs. William J. Reese of Albany, Ga., the women focused on problems of the Negro family. Said Mrs. Reese, who was unanimously reelected to a second term: "We recognize that loss of opportunity, cultural deprivation, and a breakdown in family life present problems which can not be solved overnight," but, chanting the Association's motto of "Lifting As We Climb," delegates set out "to stabilize the home and offset a breakdown of morals."





Sensation of the convention was Rep. Adam Clayton Powell, chairman of the House Education and Labor Committee, who gave a rousing speech on "Black Power in the Great Society." On dais with him at left are Mrs. Myrtle Ollison (l.), NACWC vice-president, Mrs. William J. Reese, president. Right, he signs autographs for admirers.



Pioneer woman, famous statue at Ponca City, Okla., is portrayed by Mrs. Mary Nelson during pageant which featured dances by Indians. Phillip Davis plays son.



Graceful dancer Ann Bass, 18-year-old from Ypsilanti, Mich., demonstrates form that won first prize for her in talent contest conducted for girls and young adults.



"Conversion" dress is modeled by Mrs. Drusilla Lewis of Chicago. She designed skirt and jacket which can be removed to convert the dress into a cocktail frock.

Continued on Next Page







Fine arts chairman for Okla., Mrs. S. E. Buchanan (r. in left photo above), explains her display of art pieces made from discarded materials to Mrs. Mildred Tolliver (l.) and Mrs. Maggie Foster. It was prize-winner among many exhibits. Right, junior members primp for showing of garments they made as project.

Oldest living member and a founder, Mrs. Mazie Mozelle Griffin (l.), of Atlanta, Ga., receives plaudits of convention from her wheelchair.

ACTION IS AIM OF NACWC

DURING the three score and ten years of its existence, the National Association of Colored Women's Clubs, Inc., has been a leading force in promoting the welfare of the Negro woman and her family. Club reports gave new proof of this at the recent convention.

Affiliates participate in Head Start programs, set up clinics to explain social security and Medicare programs, and staff workshops on health, economics, housing and education. As individuals, they are to be found on state boards of regents and boards of public instruction, while collectively they sponsor spelling bees, award scholarships and seek ways of providing supplemental help to improve the education of Negro children. Said one delegate: "We are getting an increasing number of calls from business and industry for men and women trained in special skills and we don't have enough of these 'instant Negroes.'"

Financial success as well as cultural development has been a major goal of NACWC. The national association owns a headquarters, Heritage House, in the nation's capital, and is active in the maintenance of the Frederick Douglass Home, now a national shrine. Affiliated clubs in Tacoma and Seattle, Wash., own valuable real estate and are planning construction of a building overlooking Tacoma's industrial center. Texas clubs hold, free and clear, a camp site of 125 acres, six completely furnished buildings, their own club house and rental properties. Many other affiliates are supported by the interest earned on their investments, and the association has a national investment program. Their success secrets are summarized by their president, Mrs. Reese, who is associate professor and dean of women at Albany State College. She explains: "We not only teach by preaching, but we also teach by doing."



Down but not out, delegate rests injured foot while taking notes at public relations breakfast. Right, Mrs. Ollison informs Mrs. Reese of secret business meeting for officers.





By telephone, Mrs. Reese thanks Clifford Alexander Jr., White House assistant, for speech delivered by short wave. Airline strike grounded him in nation's capital.

Continued on Page 76



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Many awards and citations were presented, though some trophies were stranded in Dallas, due to airline strike. Right, Okla. Gov. Henry Bellmon receives statesmanship award from Mrs. Reese. Likewise honored was Sen. Ralph Yarborough of Texas.





Trophy for Mrs. Gertrude Williams, club organizer and mother of EBONY Publisher, John H. Johnson, is accepted by Mmes. Alma Hodges, Grace Stevens, Vivian Moore. EBONY Assoc. Ed. Gerri Major (r.) accepts awards for herself, Mr. and Mrs. Johnson.



Oratorial contest winner Patricia Jacobs of Arkansas drives home her main point in speech, saying, "I am my brother's keeper today, and tomorrow I will be more so." About 20,000 girls (10 to 18) and young adults (18 to 23) belong to association.



Mrs. Orville L. Freeman (r.), wife of U.S. secretary of agriculture, joins Mrs. Reese at Awards Banquet in admiring prize-winning clothes made by young members (l. to r.), Vivian Whittaker, Frankie Sanders, Mary Ann Ricky and Mamie Walton.

Continued on Page 78



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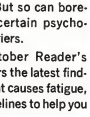


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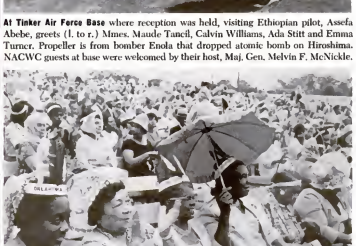
The October Reader's Digest offers the latest findings on what causes fatigue, and 5 guidelines to help you combat it.



October issue now on sale!



At Tinker Air Force Base where reception was held, visiting Ethiopian pilot, Assefa Abebe, greets (l. to r.) Mmes. Maude Tancil, Calvin Williams, Ada Stitt and Emma Turner. Propeller is from bomber Enola that dropped atomic bomb on Hiroshima. NACWC guests at base were welcomed by their host, Maj. Gen. Melvin F. McNickle.



Shower fails to dampen spirits of officers attending Oklahoma Night "pow wow" at First Christian Church amphitheater. L. to r. are Mrs. Reese, Mrs. Ollison, Mrs. John Gorman, Oklahoma state president, Dr. Rosa Gragg, first president emeritus. Among other places the delegates visited was the National Cowboy Hall of Fame.



Parade of past presidents on Oklahoma Night honored stalwarts. Proxies carried placards of deceased or absent members. Group's most pressing need is for new blood. Memorial Committee reported 225 members had died during the past two years.

Continued on Page 80



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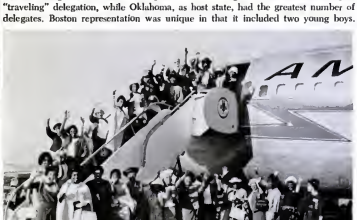
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Delegates begin checking out as eventful week comes to end. Among recommendations adopted by council was an annual Mary Church Terrell Day in memory of contributions of organization's first president whose influence spanned 58 years.



Midwest delegation entrains for trip north to Chicago, Illinois had the largest "traveling" delegation, while Oklahoma, as host state, had the greatest number of delegates. Boston representation was unique in that it included two young boys.



Off to Mexico go 30 NACWC members for post-convention junket. They were received at U.S. Embassy and had silver crucifix blessed at shrine in Guadalupe as wedding gift for Luci Johnson. Then it was home again to translate new ideas into action.

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Solo tuba player, Ronald Davis rehearses with repertoire orchestra, later (below) squeezes 50-pound instrument on crowded subway. His greatest thrill came during his first year at the High School of Music and Art when, after a rehearsal with New York's City-Wide Orchestra, famed conductor Leopold Stokowski shook his hand.



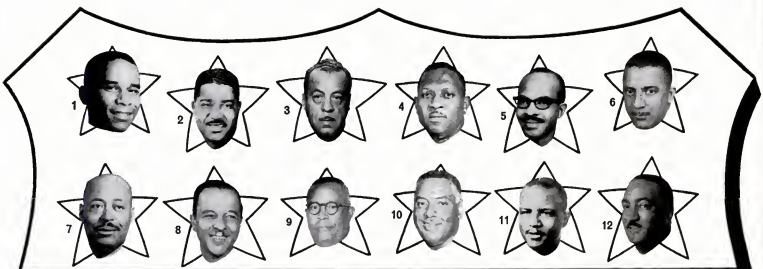
HARLEM TUBA PLAYER

Lad, 19, uses music to escape deprivation

NOT EVERY product of a Harlem broken home is "culturally deprived." A few exceptions break out of the prison. One of them is 19-year-old Ronald Davis who is also an exception in another respect. He is a tuba player, a rare breed in the world of music. Ronald is a scholarship-holding sophomore at New York City's famous Manhattan School of Music and one of the few among its 700 students who meets the high requirements for orchestral performing majors. There is every reason why he should not have come this far. A member of a family of six deserted by his father, his mother died when he was 12 and Ronald was soon shuttling from foster home to foster home. In grade school, which he attended while working on numerous part-time jobs, he couldn't make it as a flute player.

But because he showed promise on the tuba, Ronald made his grade school orchestra, polished his musical talent in high school and became good enough to play with the New York Youth Orchestra and the New York City-Wide Orchestra. Urged by classmates and bolstered by the praise of his idol, jazz trumpeter Donald Byrd, he passed the difficult academic and musical examination at the Manhattan School of Music. When he entered as a freshman, he was still playing a small tuba loaned to him by the New York Department of Education. It was professionally inadequate and rather embarrassingly small for a rugged musician of 220 pounds. The school's dean, Dr. Josephine Whitford, secured a magnificent, double B flat, 50-pound brass tuba from West Germany for Ronald's exclusive use. She promised the $1,000 instrument will become his personal property if his grades and talent warrant it. Ronald is determined that the tuba will be his.

Continued on Page 84



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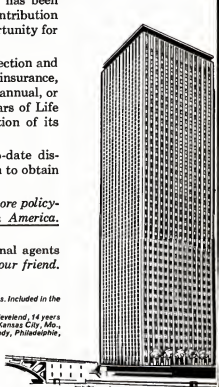
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Duet for tuba and French horn is played by Ronald and his girl friend, Bernice Jones, a student at the High School of Performing Arts. They met when both played with the All-City orchestra. Grade school chums used tuba as trash basket.



Ronnie Davis Jazz Quintet features Price Givins on drums, Robert Mann on saxophone, Wade Mann on trumpet, the leader on tuba and Milton Hamilton on piano. The combo plays summer gigs in Catskills. Tuba is rarely used as jazz instrument.

Continued on Page 86



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Scrubbing pots, musician works in school cafeteria as part of his scholarship obligations. He turned down scholarship offers from three colleges to accept bid from Manhattan School of Music where he is a sophomore with a B average in his studies.



Pianist John Lewis, head of the Modern Jazz Quartet, is a graduate of the Manhattan School of Music and only Negro member of its board of trustees. He offers advice to student who hopes to earn a master's degree in music and teach on college level.



Ronald plays baritone horn with neighborhood boys as Clarence Williams directs. Williams was instrumental in furthering Ronald's musical career. Ronald started his music training on a flute, showed no ability, then switched to the tuba.



New York restaurateur Harry Miller (r) and his wife Vivian talk over their Living Insurance program with Equitable representative H. "Buddy" Anderson.

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DIXIE CITY IN BRAZIL



First settler Col. William H. Norris is buried in Brazil's first Protestant cemetery. Georgia-born in 1800, he died in 1883. Non-white graves are those of Negro postmaster (his request), slaves Johanna and "another old nigger," says Dr. Jones.

Founded by Southern whites, Americana has kept its traditions, but not its people

THE glitter of gold brought Portuguese adventurers to Brazil early in the 15th century, but the poverty that engulfed the white South after the abolition of slavery in the United States sent 26 Dixie plantation owners to Brazil in search of a new land where they could maintain their old way of life. They set up a colony called Americana 90 miles south of São Paulo, purchased black Brazilian slaves and were soon raising cotton and sugar cane—the same old business at a brand new stand.

Says the local telephone book: "After the Civil War, Col. Wm. H. Norris and son Robert came to Brazil for initial arrangements to settle more Americans in the new land. They were disappointed with the abolitionists victory. Don Pedro II suggested that they come to the Provincia de São Paulo (which was the beginning of São Paulo), near Vila Constitutitao. Twenty-six families settled. A plantation was started at Fazenda Machadinho where they began raising watermelons and cotton. In 1875 the Emperor dedicated the railway station. In 1904 the district of Vila Americana was founded. It was named Americana in 1924."

A church, graveyard and museum are maintained on the original sight of the colony, once the property of the old Buchwalter family. That and seven families are all that is left of the South American Dixieland that is now a publicized tourist stop on the outskirts of a thriving Brazilian city.

Keeper of the property is Dr. Jim Jones, dentist son of Dr. Cicero Jones of Alabama, and great-grandson of Col. Norris. Historian for the FDA (Fraternity of the Descendants of Americans) is his wife, Judith McKnight Jones, a descendant of Calvin McKnight of Texas."

"We are scattered all over the country now," says Mrs. Jones, the accent of her forefathers still strong and strangely intact. "There are about 30 of us still here in Americana. We gather at the church every three months for basket socials, but about 150 come back each Fourth of July to renew memories of America's South and allegiance to the Confederate flag. Even those who do not attend the gatherings ask to be brought back here for burial when they die."

This year Americana, the city, celebrated its first centennial. The chief event was the unveiling of a statue of a mother and child looking hopefully into the future. Unlike the statue of a black mother and child in Brazilian São Paulo, this Madonna is white.



Americana historian Mrs. Judith McKnight Jones and husband Dr. Jim Jones, both descendants of U.S. Southerners, proudly hold flag that once decorated Confederate soldier's monument. Flag was given to colony by president of Alabama D.A.R.

Continued on Next Page



Descending chapel steps is Dr. Jones, caretaker of museum also located in Rebel compound. Chapel is fourth built by Fraternity of Descendants of Americans. Other three disintegrated during the dry seasons when the ground breaks into crevices ("so deep you can throw a long stick into them and it will disappear"), dislocating the graves.

NEWCOMERS FACED RELIGIOUS BIAS IN BRAZIL

SETTLING in a land where racial discrimination existed in the form of white master and black slave, the first obstacle facing the Dixie colonists, besides the language barrier, was segregation of a different kind. And it was practiced against them. Being Protestants, they were not allowed to bury their dead in the Catholic cemetery. So Presbyterian, Baptist and Methodist combined to form one house of worship—a Protestant church that was eventually surrounded by Brazil's first Protestant graveyard.

"Protestantism," says Mrs. Judith McKnight Jones, "was one of our contributions to this country."

The pleasant, middle-aged historian for FDA points to two more significant contributions made by Americana's founding fathers: the introduction of new methods of agriculture and education. It was these two accomplishments that prompted the Emperor to urge the Americans to immigrate to his country where crops were still being cultivated with a hoe. Besides importing machinery from America, the colonists appealed to the churches back home to send missionaries to Brazil to open up schools and institute American methods of education—methods that were eventually adopted all over the state.

The Joneses stoutly deny that their ancestors came to Brazil because of America's abolition of slavery. "The standard of living for the white South was so low," they say, "and economic conditions so bad, that the colonists came here to improve themselves." The couple also admitted a desire to reestablish in Brazil, their coveted Southern way of life. Instead, they found a new way of life—the Brazilian way.

For a few years, their Protestantism and the Portuguese language served to keep them white and together, but eventually they began to intermarry and to disappear into the Brazilian mainstream.

Even the Joneses, who live with the symbols of the Old Confederacy and are charged with keeping the accent of the South and the spirit of plantation days alive, are torn between two worlds, two loyalties. Doctor Jones counts in English while his wife prays in Portuguese. For Sunday dinner, they feast on Southern fried Brazilian chicken and other "down home" dishes her mother taught her to cook.

"I feel closer to Americans than to Brazilians," says Mrs. Jones, "although I am very Brazilian and very patriotic. I cannot explain it, but there is a difference."

Through periodicals (they subscribe to such U.S. magazines as Time, Ladies Home Journal, McCalls, Readers Digest), television and radio, the Joneses of Brazil keep up with the happenings of the Joneses in America. Fifteen years ago they saw their ancestral homeland for the first time when they visited a married daughter.

"We stayed three months," said the doctor, "but we never left the Southern states."

Did they notice any changes in race relations compared with race relations in the days of Colonels Norris and Oliver Bankston—Americana founders? "We see no discrimination here, so we saw none there," volunteered Mrs. Jones. "We just never thought about it."

The doctor, however, feels that the changes in America brought about by civil rights demonstrations are for the good, but cautioned that the Negro "must not push too hard or he will find resistance."

Do they have Negro friends in Brazil? "No," said Dr. Jones, slowly. "None of them are on our cultural level."

He did remember having Negro classmates—and the man who passed on his medical exam was a Negro. And there is a Negro lawyer in town named Vecio Jose Alves. "They voluntarily keep to themselves," he added. "They like it that way—same as in the States. They would be happy among their own there, too, if left alone. Negroes here," he reminded, "are only 70 years out of slavery, but they are getting up now. They never cared before."

Continued on Page 92



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Mural on wall of Banco Bahiano da Producao in Salvador, depicts slave trade in Brazil during early 1880s. Country abolished slavery 22 years after the Dixie plantation owners fled economic hardships following emancipation in United States.



Three Americana street crossing guards are of Japanese, Negro, Italian extraction. Guards work during vacation, are paid. Five per cent of city's population (39,000 in 1963) is Negro. Only seven of the original Dixie families still live in the town.

JFK IMAGE REPLACES MEMORY OF SOUTHLAND

"DISCRIMINATION INCONCEIVABLE" read the headline story in O Liberal, Americana's only newspaper, but the discrimination concerned a white teacher's refusal to accept a white boy who wished to transfer to her school because he disliked his school's vocational system.

The editor of the tri-weekly, like all good Brazilians, believes there is no racial discrimination in his country so places no importance on racial matters. He remembers printing nothing about Martin Luther King—not even when he received the Nobel Peace Prize. His paper also ignores foreign news, yet his people wept when Nat King Cole died; named a high school after and erected a monument to President Kennedy—the first city in Brazil to commemorate his death.

But what rests on the dusty shelves of a Civil War museum and who lies in the dry clay graves behind a Protestant chapel on the outskirts of a sprawling city, are of momentary interest in the Gaucho country where men wear broad-brimmed hats and drive horse-drawn two-wheelers down brick-paved streets; where parasols shelter women from a sub-tropical sun. Where the populace drinks *batida de limao*, not corn whisky.

Americana is still a land of cotton and sugar cane, but the flag of the Confederacy has no meaning for the black nursemaid walking a white woman's baby or a brown-skin clerk sitting behind a desk.

Continued on Page 94

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Old letter is pointed out by Dr. Jones in Americana museum where Rebel collection includes Confederate money, maps, old buggy. Couple pet dog (below) on porch of home on outskirts of Americana. The yard contains 30 species of fruit trees.





First visit to U.S.A. was made by couple in 1951, included only Southern states. "Although I am Brazilian citizen," says Mrs. Jones, "I had feeling of going home." She is writing book about colony during years from 1866 to 1924.

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MILITARY AIDE TO LBJ

Army major serves in White House post



Receiving pen and a handshake from the President, Major Hugh Robinson witnessed the August, 1965 signing

WHEN GUYANA Prime Minister Forbes Burnham visited the White House recently, President Johnson walked from the building to the Rose Garden site of the welcoming ceremonies accompanied by tall, ramrod-straight Major Hugh Robinson. It was a familiar pairing, for the first Negro ever to serve as a U. S. President's military aide has been working in that capacity for more than a year. The West Point alumnus has accompanied his Commander-in-Chief on numerous trips, including five to his Texas ranch. He was with LBJ at the Adlai Stevenson funeral in Springfield, Ill., has been on hand for the visits of Pakistan's President Ayub Khan and West Germany's Chancellor Ludwig Ehrhard and was once assigned to escort Dr. Milton Eisenhower (the former President's brother) to Baltimore for the selection of a site for a proposed Herbert Hoover Memorial. Major Robinson was also a key planner for the ceremonies at which the Chicago parents of the late Viet Nam hero, Pfc. Milton Olive III, received his Medal of Honor in Washington, D. C.

One of four military aides (from each of the military branches), Maj. Robinson handles letters and documents regarding Army matters that come to the White House. It is his responsibility to make sure that the motor vehicles used by the President and his staff are always available and in tip-top shape. He is also called on for escort duty at White House dinners, receptions, parties and luncheons. Since Major Robinson arranges the transportation for President Johnson's trips outside of Washington, he sometimes precedes LBJ as an advance man at his scheduled destinations to work with military personnel on local security matters. The notification time for his travels with the President may vary from days to minutes.

Major Robinson's most distant travel assignment came about 45 days after his appointment when he accompanied astronauts Gordon Cooper and Charles Conrad on their trip to Africa. Although the major was kept busy scheduling the air transportation so that all points in the African itinerary could be visited within the two-week tour, he also



of the voting rights bill in President's Room at the Capitol. He and other military aides take turns assisting LBJ at military ceremonies and other White House functions.

found time to share the trip with his wife as if it were a vacation.

Only on rare occasions does Major Robinson have a chance to chat with President Johnson. Once LBJ asked how he managed to keep his weight down and the major replied: "I skip lunch occasionally, but shortly return to eat regularly when I get that empty feeling."

Feelings of a different sort coursed through Major Robinson when he first learned of his assignment as a presidential aide. "I was surprised," he recalls. "I was honored. I was apprehensive. I was humble. To think that I had been chosen as the first Negro to become a military aide to a President of the United States, I was flabbergasted."

While en route in a jet to LBJ's Texas ranch, Major Robinson remembered several official queries he received during the previous few weeks about whether he would be willing to take another assignment rather than attend the Army Command and General Staff College as he had planned. So polite, yet persistent and firm had been his "no's" to an alternative assignment that eventually White House aides had to take into their confidence retired Col. James Robinson, father of the major. Col. Robinson persuaded his son that a refusal to accept an alternative assignment might go against his near-perfect record.

"Never in my fondest dreams could I have imagined that such an honor and privilege to serve the President would have been offered me," says the major. "While I still want to go to Command and General Staff College, working in the White House with service officers from the Air Force, Marines and the Navy—and of course the President—has been one of the most challenging and rewarding assignments in my military career. Our staff is the greatest team in the world."

Unlike more normal tours of military duty, an assignment to the President as one of his aides is indefinite and could conceivably be terminated at any moment. The uncertainty of his immediate future does not trouble Major Robinson. He says proudly: "I could work for President Johnson always."

Continued on Page 100


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Annual military reception, held recently in the White House Blue Room is opportunity for Major Robinson to shake First Lady's hand while President receives other guests. Major Robinson is the third member of his family to have an Army career. His father is a retired colonel; his brother, Capt. James H. Jr., is a West Point graduate.

MAJOR PICKED AT LBJ RANCH

"THE PRESIDENT was at church when we arrived that Sunday," recalls Major Robinson, referring to the day his appointment was announced at the LBJ ranch. "We talked with some presidential assistants and had time to ogle at a real Texas ranch. I was impressed with the very comfortable elegance of the ranch home. When the President returned from church, we were introduced and he drove us around the ranch for an hour until just five minutes before the press conference. There were so many photographers. I lasted through the announcement. Shortly after the press conference, we ate lunch in the family dining room. I really don't remember what we ate, but the food was delicious and the atmosphere friendly and relaxing.

"We stayed all afternoon and spent much of the time chatting on the lawn. Later in the afternoon we were taken by jet to Austin, Texas, and billeted in the Driskell Hotel, where the President had proposed to the First Lady. Austin is the home of Lt. Col. (James U.) Cross (the major's immediate superior) and he took us to visit his parents and drove us past the Capitol building. Before leaving Monday night, we returned to the ranch Monday morning. Then Lt. Col. Cross and I visited the parents of two servicemen who had lost their lives in Viet Nam.

"Back in D.C., I rounded out my duties in the chief combat branch war plans division of the engineering strategic studies group and reported for duty at the White House on the following Thursday at 8:30 a.m."

Major Robinson reported for work with impressive credentials. After his West Point graduation in 1954, he chose the corps of engineers as his basic branch, was assigned to the engineers basic course at Fort Belvoir, then to the basic airborne course and jumpmaster course at Fort Benning before going to Korea. Back in the states in 1956, he served one year as a branch chief in the engineer control office in St. Louis. His studies at the Massachusetts Institute of Technology in 1956-57 led to a master's degree in engineering before he returned to Fort Belvoir and pursued studies in the engineer officer advance course.



Chatting with wife, Karen, on South Portico of the White House, officer enjoys military reception. He served from July, 1960 to July, 1963 in Orleans, France, as chief of the catalog and authorization division of the engineer supply control agency.



Military aide follows President into East Room of the White House at recent ceremonies honoring Viet Nam hero, Lt. Charles Williams. Major Robinson is a second-generation, native Washingtonian. He graduated from Dunbar High School there.



Short speech by President holds major's attention. Theory behind having military aides to the President located in White House is that they are direct liaison between President and armed services.



Citation for Medal of Honor is handed by Major Robinson to President who has just decorated Lt. Charles Williams in the presence of his wife and three children. The major says of his Commander-in-Chief: "President Johnson looks you in the eye!"

Continued on Next Page

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Available at the President's back and call, Major Robinson sits near LBJ, daughter Luci, Vice President Hubert Humphrey during a White House ceremony. He accompanied President Johnson to Independence, Mo., when Medicare bill was signed.



Briefing color guardsman, Robinson supervises military aspects of the reception of a foreign dignitary. He keeps a spare uniform in his White House locker to be donned on a minute's notice.



With Chester Carter (L), State Department deputy chief of protocol, Major Robinson checks details of a parade for King Faisal of Saudi Arabia. He frequently accompanies LBJ on White House lawn when a foreign state visitor inspects troops.

Continued on Page 104



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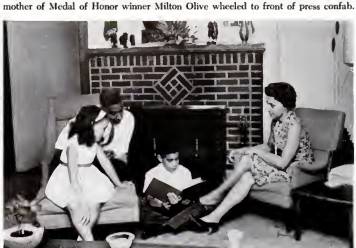
Petrocelli CLOTHES



Secretary of State Dean Rusk and Major Robinson hold brief chat before the beginning of a state function at the White House. The six-foot-four, 205-pound officer played on an Army championship basketball team during a duty tour in France.



Listening to a White House guard, Major Robinson checks a security detail. One of his responsibilities is to help insure that President's guests are comfortable, had grandmother of Medal of Honor winner Milton Olive wheeled to front of press confab.



Family of Major Robinson includes Susan K., 7, Hugh, Jr., 8, and his wife, Karen. Couple teach a Sunday School class of 12- and 13-year-old children in nearby Trinity Episcopal Church where he also serves as lay reader as he did in French base chapel.



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A $25,000 BUNDLE FOR A FAT CAT

Chicago feline inherits cash and property with 77-year-old owner next in line

NEITHER William J. Fields nor his sidekick, Flat Nose, could properly be described as swingers. Fields, 77, gets to the race track now and then; otherwise, his chief diversion is a stroll around the block. As for Flat Nose, far from being a "hip cat," he is usually content to sun himself in the back yard.

Yet Fields and Flat Nose, in an ironic twist of fate, have come into a pile of money that would allow them to indulge the most extravagant tastes. The two are partners, of a sort, in a $25,000 trust fund left them by a mutual friend and bencfactress.

Under the will of the late Mrs. Margaret Montgomery, who died in 1960 at age 67, Flat Nose bas inberited tbe amount, which includes the value of a three-flat building on Chicago's West Side, and upon his death 60 per cent, or about $15,000, will pass on to Fields. And Flat Nose, at 18, may not be long for this world. For Flat Nose is a cat.

So ticklish an arrangement would create tensions, to say the least, among many a partner involved, but Fields and Flat Nose get along like father and child. The animal gets only the best in beef, chicken and veal, carefully cooked to assist his aging teeth. At least once a month he is whisked off to the veterinarian for a regular medical check-up. Lest he take sick in the meantime, Fields keeps a special medicine cabinet in the kitchen of his apartment, specially assembled for feline ills. It includes a small bottle of Sulfodene (for itching and scratching), a cake of Glover's flea powder, a box of Sergeant's tonic pills, Vaseline (for greasing of nose and ears), a can of Cuticura ointment, tape, cotton and combs. Says guardian Fields with genuine apprehension: "I don't know what I'll do when Flat Noes goes."

When Flat Nose does go, he will be the last of eight cats originally named in the trust. Of the group, only five lived to enjoy its benefits: Mama Kitty, a proud Angora; her two sons, Big Boy and Brother Boy; a daughter, Grcy Eyes, and Flat Nose, a foundling alley cat adopted as a kitten. After the death of its mistress, the family continued to dwindle. Mama Kitty was first to go, early last year. Last winter, Big Boy died. Two months ago, Brother Boy passed away and, as though of grief, Grey Eyes followed him a day later. Flat Nose, lonely and decrepit, now lives in the past, spending mucb of his time beside the four miniature graves in Fields' backyard.

Flat Nose is thus the sole survivor of a noisy household that once included nearly 20 cats, all owned and cared for by Mrs. Montgomery and Fields, her life-long friend. The two met back in 1920, when Fields worked as a waiter in swank Chicago hotels. Mrs. Montgomery, whose father was Indian and mother white, was accepted as white by Loop department stores, where she worked for most of her life as a highly paid head seamstress. But her private life she lived as a Negro, and, when she purchased an ancient building on the Near West Side, Fields, a bacbelor, rented a room.

For as long as Fields can remember, the place was always crawling with cats. "I guess you could say Margaret was crazy about them," be recalls. "She always kept the house full."

During ber last years, Mrs. Montgomery was an invalid, and spent more and more of her time with the animals, went so far as to build them a private room—at a cost of $750. To assure them a comfortable life after her death, she decided on the only logical thing—the establishment of a trust that would benefit both Fields and the cats, with the remaining 40 per cent going to the Sisters of the Blessed Sacrament for Indians and Colored People, a Pennsylvania orphanage that raised her as a child.



Sitting pur-r-r-ly is Flat Nose, a $25,000 Chicago feline. Animal relaxes in back yard (opposite page) with William J. Fields, its guardian. Above, Fields applies medication to ears, frostbitten 18 years ago when pet was foundling kitten.

When Mrs. Montgomery died in 1960, a gloom seemed to descend over the household and the remaining cats passed away one by one. At each of the "funerals," says Fields, the survivors "would sit right there at the graveside like humans." For days afterward they would haunt the cemetery, filling the air with plaintive whines. As for Flat Nose, he seems now in a permanent state of grief. "He used to like to run the neighborhood. Now he just hangs around the house and yard. He'll walk through all the rooms—looking for the others, I guess. That's the only thing he could be looking for."

With $15,000 "in the kitty," so to speak, Fields remains unimpressed, and means to insure Flat Nose just as long a life as possible. While most cats die within eight or nine years, a properly-cared-for animal can live to be 25, and even older. Fields has learned to shrug off the numerous letters and calls he now receives, many containing advice on how he should spend his money. One woman in her 20s, even made a veiled marriage proposal. "I've lived for 77 years without any help from anybody," he scoffs. "And what in the world would I do with a wife?" Another caller, a man, suggested outright that Fields "kill the cat and get the money." He grimaces as he recalls the conversation. "I asked that man if he had any children. He said he did. And so I asked him why didn't he murder one of 'em right quick and collect the insurance. That man didn't have much to say after that. No, I ain't bothered about that money. I just don't want the cat to die. Flat Nose is like a child to me."

Continued on Next Page



An ardent Catholic, Fields pays respects to memory of Mrs. Montgomery in Queen of Heaven Mausoleum near city. Deceased was a life-long friend. She amassed her wealth as a highly paid seamstress supervisor in downtown department stores.



Miniscule cemetery in building's back yard is resting place for four of the eight cats originally named in trust. They were Mama Kitty and her three offspring—Big Boy, Brother Boy and Grey Eyes. Flat Nose spends much of time at the graves.



A lamb-chop dinner for the head of the house is meticulously prepared by Fields in second-floor apartment of inherited building. Fields, a life-long bachelor, is alone in the world except for a sister, a niece and, of course, Flat Nose.



Princely pet dines in style in immaculate kitchen. Breakfast usually consists of oatmeal. Steak is often the fare at dinner. "Flat Nose eats what I do," says owner. "If I eat stew, he eats stew. If I cook chicken, he gets that, too."



Times were happier when the gang was alive. Flat Nose (r.) relaxes on bed with Brother Boy, Big Boy and Grey Eyes. When trust was formed, David L. Silverzweig, a Chicago attorney, was named administrator. Cats had to pay inheritance tax.

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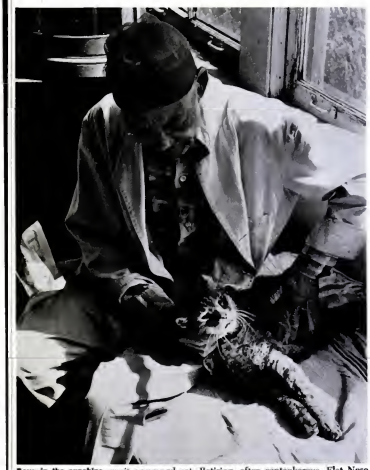
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A special room for cats was added by Mrs. Montgomery at a cost of around $750. Flat Nose now has it alone. During hot-weather months, animal also has a "summer home," complete with bed, in the screened-in area of the building's back porch.



Days in the sunshine await pampered cat. Retiring, often cantankerous, Flat Nose likes nothing better than rubdown and nap. As for Fields, he'll spend his old age visiting relatives. "I don't mean to buy nothing but a steak now and then."

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It took a disaster to prove his invention.

On July 25, 1916, a tunnel explosion trapped over twenty men working 228 feet below Lake Erie. The huge clouds of smoke, gases, dust and debris made it impossible for anyone to search for survivors. Just as it seemed hopeless, someone remembered hearing about a man named Morgan and his invention. It seems Garrett A. Morgan had been trying to interest Ohio manufacturers in his device for a long time. It was the "gas inhalator," or gas mask, as we know it today.

Morgan was summoned and quickly arrived with his brother and two gas inhalators. Together they descended into the suffocating blackness. The crowd waited silently at the surface. Could anyone penetrate the smoke and gas and come out alive? Finally, Morgan emerged carrying a survivor. Again and again he returned to the hole until he had saved over a score of workmen. This remarkable feat not only drew publicity to his invention, but marked him a hero as well.

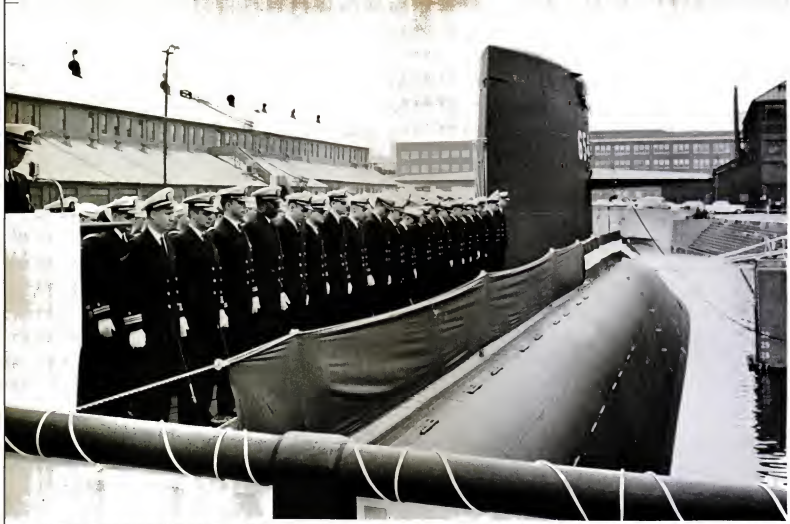
Morgan didn't stop there. In 1923 he patented another device—one that may annoy us at times, but has undoubtedly saved many lives—the electric stoplight. He sold the rights to a large corporation.

Morgan was awarded a gold medal by the city of Cleveland for his heroism in the tunnel explosion, and settled down in that city to continue the work he loved.

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On board the George C. Marshall, a proud Lt. William A. Ross stands at attention in front line during commissioning ceremony for the 425-foot, 8,250-ton nuclear submarine.

SUBMARINE DOCTOR

In cubbyhole quarters, "Doc" checks supplies with medical corpsman Stewart Hopper who works with him on "gold" crew, one of two units that keep submarine in action.



Detroiter tends to medical needs of crew on newest nuclear craft

WHEN the George C. Marshall was commissioned in Newport News, Va., as the 36th fleet ballistic missile submarine, high-ranking naval brass beamed in pride, not only for expanding the nuclear power fleet, but for a dramatic human relations gain. Standing at attention in the front row of officers during the ceremony was six-foot one-inch, 215-pound Lt. William A. Ross, the first Negro submarine doctor in the 66-year history of the service.

For the 137-man "gold" crew, one of two units that keep the submarine in action, Ross is not only "Doc," but also a pioneer in one of the Navy's most vaunted branches. While some of his naval colleagues thought him crazy when he volunteered for such a demanding branch, Lt. Ross prides himself on his choice, calling it "exciting and challenging." Yet he could understand their reticence. "To be confined aboard a sub underwater for periods longer than a month seems too much," he explains.

Indeed, he will be a very important man to the craft's crew members as it cruises the seas swiftly, silently and unseen, carrying 16 missiles and four torpedoes. Since nuclear submarines can travel more than 100,000 miles without refueling and stay submerged for long periods of time, it is his duty to maintain the good health of its men. As medical officer, he is in charge of the radiation control program, distributing special film badges to personnel and constantly examining them to determine the extent of radiation. Dr. Ross also is responsible for the atmosphere monitoring aboard ship, making sure that the air is pure. Beside the routine duties of immunization, check-ups and treating an infrequent case of indigestion or flu, Dr. Ross also serves as a dentist. He prepared for this by learning how to repair teeth with temporary fillings. "A jack of all medicine," he says seriously, "but the biggest accomplishment is in becoming part of a solid team."

Continued on Page 114



Widow of Gen. George C. Marshall congratulates "Doc" and his mother, Mrs. Julia Ross. Both were thrilled when Mrs. Marshall said, "I'm glad to know you'll be on a ship bearing my husband's name. I've always believed in progress and he did, too. I'll be thinking of this fine crew when you go asea."

Picture of dignity, Lt. Ross leaves sub in dry dock preparatory to patrol. Of his 25 Meharry classmates in Navy, he is only one who chose submarine branch. Throughout his medical college career, Navy aides counseled him, even selecting hospitals for him to work during summer. Senior year Navy paid tuition.



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Name of military hero for whom sub was named stands out on tower of craft as Lt. Ross boards to assume duties. A native of Detroit, he worked his way through University of Michigan and Wayne State University before admission to medical school.



At reception for officers, Lt. Ross and Lt. James P. L. Schmidt, his medical counterpart on blue crew, watch while Commander Willard E. Johnson cuts cake. Below, officer greets Ross' aunt, his mother and wife at ceremonies.



Continued on Page 116

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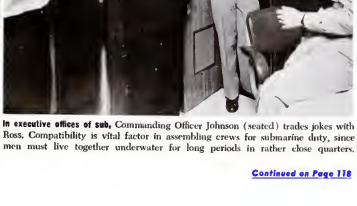


"Doc" studies medical charts in his quarters. As Navy doctor, he not only handles chores aboard sub, but during period when other crew is at sea, he must care for families of officers and men of the crew, frequently being called out at night to tend a child. Submarine doctor is only officer who at some time treats each member of the crew.





Veteran steward Frederick Carney is examined by Ross, whom he showed ropes. Recognized as one of the best in his field, Carney has circled the globe many times during 22 years of service. In his 10 years' submarine duty, he has endured missions of more than 60 days.



In executive offices of sub, Commanding Officer Johnson (seated) trades jokes with Ross. Compatibility is vital factor in assembling crews for submarine duty, since men must live together underwater for long periods in rather close quarters.

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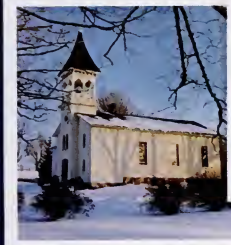
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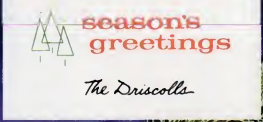




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Taking his place in line, Lt. Ross briskly strides through crowd gathered for ceremonies at Newport News. Below, he shares a happy moment with wife, Etna, former music teacher in Detroit public schools. Of her new life, she says, "Love it!"





With three women in his life (l. to r.), his wife, aunt, Mrs. Jessie T. McCathern, and mother, "Doc" sets out for home after reception. Eight members of his family practice medicine, but his father was postal employe, mother is school teacher.

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At home in Hampton, Va., Ross coddles 19-month-old son, William, while his wife tends to Peter, six months. They have bought three-bedroom home for nine months they'll be in area. Wife says, "Moving around, having new experiences is great."

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Last Year For The Big Bonus Babies

Truce in pro football has ended wild spending for untried first year men

NINETEEN sixty-six will go down as the year the war ended. Not the one in Viet Nam, but the hassle between the National Football League (NFL) and the American Football League (AFL). It was a strange war in which the principal weapons were money, wine, women and song. And the objects of it all were the high priced bonus babies from the nation's college campuses. Unfortunately, at least for future draftees, this year's crop of rookies is the last of the new-rich play-for-pay boys. Because of the truce in professional football, college stars must now sign with the club that seeks their services or forget about playing the game in the U. S. For them, there will be





Kansas City halfback, Mike Garrett (left), leaves two Buffalo Bills on ground as he starts 76 yard runback of punt. He was All-Everything in college, and was highly sought after by several teams.

High priced rookie, Johnny Roland (above) of St. Louis Cardinals, hugs football while being brought down by enemy tacklers in 16-13 win over Phila. Eagles. Coach Winner tabs Roland for stardom.



Big Bill Yearby, an All-American defensive end at the University of Michigan, was switched to tight end when he first joined New York Jets, but has now been placed back on defensive team. He weighs 235, is speedy afoot.

no such things as three year, no-cut contracts, Wall Street investments, built-in off-season jobs, flashy new cars, brand new homes and bulging wallets. The big payday is over.

However, before the war could end, eight of last season's highly-touted tan All-Americans swivel-hipped their way to the bank. Among those reportedly receiving six figure pacts were Mike ($300,000) Garrett, the Heisman Trophy winner who was signed by the Kansas City Chiefs; Johnny ($300,000) Roland, St. Louis Cardinals; Francis ($300,000) Peay and Don ($200,000) Davis of New York Giants; Henry ($100,000) Dyer, Los Angeles Rams; Harold ($250,000) Lucas, St. Louis Cardinals; Bill ($200,000) Yerby, New York Jets; and Aaron ($150,000) Brown, K. C. Chiefs.

The year before, Gale Sayers allegedly received $150,000, a new car, and a no-cut contract to play for the Chicago Bears. And Bob Hayes is believed to have been paid $100,000 to catch passes for the Dallas Cowboys. Hearing that, Mike Garrett, then an All-American at the University of Southern California, made it clear what it would take to get him. "$300,000 is a nice round figure," he was quoted.

But even more startling than the fabulous deals the rookies were receiving, was the fade-out act pulled off by Michigan State graduate, Harold Lucas. The St. Louis Cardinals lined his pockets with a cool quarter-million dollars and a new home, confident that the 286-pound lineman was the answer to all their defensive problems. But apparently, Lucas thought differently. After only three days at the Cardinals' Lake Forest, Ill. training site, the Detroit youngster suddenly walked out of camp and hasn't been heard from since.

How did the veteran pros feel about all the money being paid out to the untried rookies? Not kindly. Immediately after the Green Bay Packers, champions of the NFL, had soundly trounced the 1968 All-Stars 38 to 0 at Soldier Field in Chicago, their outspoken fullback, Jim Taylor, snorted: "They didn't come to play football; they came to count their money."

Meanwhile, John Brodie, quarterback of the San Francisco 49ers threatened to jump to the Houston Oilers of the AFL unless he received a substantial raise in pay—something like $750,000 (which he said was Houston's offer) for three years of his labor. At first, the 49ers balked, but when Brodie's lawyer informed the NFL-AFL that his client planned to file an antitrust suit, thus threatening the legality of the merger, the 49ers reconsidered and came up with a four-year deal calling for some $915,000, the highest sports salary in history.

There were still more money troubles. Huge, 300-pound Ernie Ladd, then of the San Diego Chargers, played out his option and hied himself off to the Houston club announcing along the way that he had "no particular goal other than to be the highest paid lineman in professional football."

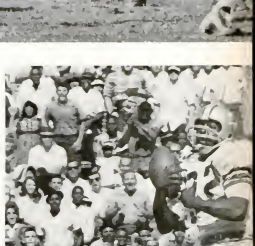
The undercover war in pro football broke out into the open following the pro drafts in 1964. According to some reports, it featured drinking, kidnapping, crap shooting, bribing, blackmail and lies by the dozens. Suddenly, scouts were transformed into espionage and counter-espionage agents. Their job? To act as baby-sitters for college players drafted by their particular club or league.

Consider the case of Clarence (Clancy) Williams, who in 1964, was an All-American halfback at Washington State, and is now a star member of the Los Angeles Rams' defensive backfield. Both the Rams and the San Diego Chargers were after him. And each wanted him in the worst way. Williams was secreted from one hotel to another, flown from city to city, finally landing in Chicago where an NFL crowd had assembled. There he was signed by the Rams.

Other players involved in similar incidents included Frank Pitts and Otis Taylor, now with the Kansas City Chiefs; Verlon Biggs of the New York Jets; Alphonse Dotson, Miami Dolphins; Al Denson, Denver Broncos; and Gale Sayers of the Chicago Bears.

The war raged on until the New York Giants raided the AFL and signed Buffalo field-goal specialist Pete Gogolak, who had played out his option. This angered the AFL club owners and they began a no-expense spared, money-be-damned attempt to corral the NFL's best players. However, the cut-throat action had hardly gotten underway when the club owners of both the NFL and AFL brought the war to a sudden halt. A meeting was called between the two leagues and a complicated truce was signed, stipulating that the AFL would have to pay $18 million if it wanted to become a part of the prosperous NFL. The AFL agreed, the two leagues kissed, and the war was over.





Turning corner (above), Chicago Bears' Gale Sayers follows interference. He was Rookie of the Year and All Pro in 1965, led NFL in scoring, racked up record 22 touchdowns, and finished second in rushing, punt and kickoff returns.

High in air, Bullet Bob Hayes (right) of Dallas Cowboys, snares pass. He had fine first season, catching 46 aerials for 1,003 yards and 12 touchdowns. Flanker-end runs 100-yard dash in 9.1 seconds, has sure hands as pass receiver.

Ready to roll, Henry Dyer (below) watches action from sideline during game with Bears. It was rumored that he signed with Los Angeles Rams for $225,000, but inside sources say figure is closer to $100,000, still making him highest paid player from Negro (Grambling) college.



Continued on Next Page

PACKERS SEEM TOUGHEST IN NATIONAL FOOTBALL LEAGUE

IN THE National Football League it seems to be the Green Bay Packers all the way in the Western Division. Their tough defense, headed by All-Pro end Willie Davis, remains intact, and both fullback Jim Taylor and halfback Paul Hornung are healthy again. In addition, the Pack has two blue chip rookies in the persons of $700,000 Donny Anderson and $400,000 Jim Grabowski.

The Chicago Bears could possibly come out on top if Gale Sayers has another year like 1965, but that doesn't figure. And because it doesn't, the Bears will more than likely wind up third, behind the Baltimore Colts who should finish in second place. After that it's the San Francisco 49ers, Minnesota, Los Angeles and Detroit.

In the Eastern Division it looks like St. Louis will be the team to beat because of its bevy of running backs, including $300,000 Johnny Roland, who Coach Charlie Winner says has been "our most pleasant surprise. We're really happy with him. He's running well from scrimmage. On the kicking team he has gone down and made tackles."

Overall, there are 241 Negro players in professional football. There are 149 in the NFL, and the AFL has 92. There would have been 243 Negro players, but Jim Brown, Cleveland Brown's star, retired and Cookie Gilchrist was suspended after walking out of Denver camp.

GREEN BAY PACKERS


Lionel Aldridge—DE
Utah St.


Herb Adderley—DB
Michigan St.


Bob Brown—DL
Arkansas A.M. & N.


Willie Davis—DE
Grambling


Marv Fleming—OE
Utah


Bob Jeter—DB
Iowa


Elijah Pitts—HB
Philander Smith


Eli Strand—G
Iowa State


Dave Robinson—LB
Penn State


Willie Wood—DB
USC

As usual, the Pack is loaded and ready for bear. Paul Hornung and Jim Taylor have already made it plain that the two million dollar babies, Donny Anderson and Jim Grabowski will be warming the bench for some time to come. The team is strong at every position, particularly so at the ends and split-end spots. Boyd Dowler, Carroll Dale, Marv Fleming, Bob Long and Max McGee are all big, fast, and tricky. All five will catch many passes from quarterback Bart Starr this season. The defensive backfield is a beaut. Herb Adderley, Willie Wood, Lee Roy Caffey, Bob Jeter and Tom Brown are the best in every way. Team has only one Negro rookie, Bob Brown.

BALTIMORE COLTS


Gerald Allen—HB
Omaha


George Harold—DB
Allen U.


Alvin Haymond—DB
Southern U.


Roy Hilton—DE
Jackson State


Tony Lorick—FB
Arizona State


Lenny Lyles—DB
Louisville


John Mackey—OE
Syracuse


Lenny Moore—HB
Penn State


Jim Parker—OG
Ohio State


Willie Richardson—F
Jackson State

The Colts compiled a 10-3-1 record in 1965, and tied with Green Bay for first place in the West. However, after 13 minutes and 39 seconds of a "sudden-death" extra period, the team was beaten by a Green Bay field goal. The outlook for 1966 is a good one, thanks to such veterans as Lenny Moore, Jim Parker, Tony Lorick, Lenny Lyles and John Mackey. This five, along with quarterback Johnny Unitas, led the team through an unbeaten exhibition schedule before dropping the first game of the new season to the Packers. Alvin Haymond is a proven terror on punt and kickoff returns, and help should come from rookie George Harold.

CHICAGO BEARS


Charlie Bivins—OE
Morris Brown


Charlie Brown—DG
Syracuse


Frank Cornish—OT
Grambling


J. C. Caroline—DB
Illinois


Dick Gordon—HB
Michigan St.


Jimmy Jones—DE
Wisconsin


Herman Lee—OT
Florida A&M


Bennie McRae—DB
Michigan


Gale Sayers—HB
Kansas


George Seals—DE
Missouri

Any team that has Gale Sayers on it is always a threat, and the Chicago Bears definitely have Mr. Sayers. His rookie season was unbelievable, and many fans are now waiting to see if the so-called sophomore jinx will grasp him. Not likely. True, he scored 22 touchdowns in 1965, but he did it with his moves—not power. Sayers will get his touchdowns and score his points but not like last season. The pros have a way of latching onto moves. Still he should have another outstanding year. Help will also come from Dick Gordon, Jimmy Jones and Roosevelt Taylor. Gordon, the spread end, gives the Bear receiving unit additional speed. He shared his position with Jones and still managed to garner 13 passes for 279 yards and three touchdowns. He also had 242 yards on kickoff returns. On defense, one of the tackle spots is manned by 270 pound Frank Cornish, a rookie from Grambling College. A two-way star there, he received the Washington, D. C. Touchdown Club's Lineman of the Year Award. If fullback Andy Livingston had not been hurt, the Chicago Bears would have had a good chance to win it all.


R. Taylor—DB
Grambling

ST. LOUIS CARDINALS


Willis Crenshaw—FB
Kansas St.


Prentice Gautt—HB
Oklahoma


Ernie McMillan—OT
Illinois


Bob Reynolds—OT
Bowling Green


Johnny Roland—HB
Missouri U.


Roy Shivers—HB
Utah St.


Sam Silas—DT
Southern Illinois


Bill Triplett—HB
Miami (Ohio)


Bobby Williams—DB
Cent. State (Ohio.)

Abe Woodson—DB
Illinois

The St. Louis Cardinals were rated on an even par with Cleveland in the Eastern Division of the NFL last season, but things didn't turn out as the prognosticators had predicted. They wound up the 1965 season tied for fifth place. Once again they figure to win on paper, more so because of high-stepping Johnny Roland, Willis Crenshaw, Prentice Gautt, Bill Triplett and Roy Shivers. If the passing game matches the ground attack the Birds could find themselves in a title match.

Continued on Page 124



John C. Gayton, California brewery sales representative, an El Producto smoker since 1949.



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Most men who change to El Producto* stay with El Producto. That's because it's the cigar with *age* in its flavor...the slow, careful aging of finer tobacco. It's why El Producto cigars are consistently mild...cigar after cigar. It's why men who change to El Producto seldom change cigars again. How about *you?*

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DALLAS COWBOYS


Don Bishop—DB
L.A. City College


Frank Clarke—OE
Colorado


Cornell Green—DB
Utah St.


Bob Hayes—FL
Florida A&M


W. Livingston—DB
Arizona


Pettis Norman—QE
J. C. Smith


Don Perkins—FB
New Mexico


Jethro Pugh—DE
Eliz. City St.


Mel Renfro—HB
Oregon


J. D. Smith—FB
North Carolina A&T

If there is one thing the Cowboys have going for them it's Bullet Bob Hayes. Making his debut last season, he caught 46 passes for 1003 yards and 12 touchdowns. Only Gale Sayers polled more Rookie-of-the-Year votes. "He'll be one of the all-time greats," says end Coach Red Hickey. Along with Hayes there is Mel Renfro, who is being used at the running back spot after two years as defensive safety, where he was All-NFL. An explosive type, he has a chance of being All-Pro.

CLEVELAND BROWNS


Erich Barnes—DB
Purdue


Walter Beach—DB
Central Mich.


John Brown—T
Syracuse


Ernie Green—HB
Louisville


C. Harraway—FB
San Jose St.


Mike Howell—DB
Grambling


Walter Johnson—DT
Los Angeles St.


Leroy Kelly—HB
Morgan St.


Clifton McNeil—FL
Grambling


Walter Roberts—FL
San Jose St.

Jim Brown is gone. That fact alone means that the Browns' offense will be minus some 1,000 yards in rushing, at least 12 touchdowns, and most of all, the greatest running back the game has ever known. But this does not mean that Cleveland will roll over and play dead before the opposition. Their arsenal is still quite formidable. Ernie Green who teamed with Brown a year ago when Cleveland won the Eastern Division championship, is back. He may not be too good from the rushing department, but he is an excellent blocker, and will lead the way for 200-pound halfback Leroy Kelly who has been known to really scoot on occasion. Other star returnees are Paul Warfield, John Wooten, and John Brown. The defense, underrated last year, is set, but because of the absence of Brown, the offense is not as strong. Browns still are potential champs.


Paul Warfield—FL
Ohio St.


Sidney Williams—DE
Southern U.


John Wooten—G
Colorado

LOS ANGELES RAMS


Dick Bass—FB
College of Pacific


Charlie Cowan—DT
N. Mexico Highlands


Irv Cross—DB
Northwestern


Henry Dyer—FB
Grambling


Roosevelt Grier—DT
Penn. St.


Tony Guillory—LB
Lamar Tech.


Dave Jones—DE
South Carolina St.


Lamar Lundy—DE
Purdue


Jim Stigar—HB
Washington


Glancy Williams—DB
Washington St.


G. Youngblood—DB
Cal. State L.A.

The Los Angeles Rams reportedly paid rookie fullback Henry Dyer of Grambling some $225,000 to sign his name to a contract. If he produces as expected, and the front four of Lamar Lundy, Dave (Deacon) Jones, Roosevelt Grier and Merlin Olsen holds up, watch out for the Rams. Dick Bass' brilliant and hard running should also help confuse all opponents they face this fall.

MINNESOTA VIKINGS

The Vikings are depending heavily on defensive ends Jim Marshall and Carl Eller, and defensive back Earl Mackbee, a second year man. Coach Norm (The Dutchman) Van Brocklin thinks they are now ready.


Carl Eller—DE
Minnesota


E. Mackbee—DB
Utah St.


Jim Marshall—DE
Ohio St.

NEW YORK GIANTS


Henry Carr—DB
Arizona St.


Clarence Childs—DB
Florida A&M


Ben Crenshaw—DB
Jackson St.

Don Davis—DT
L.A. State College

Roosevelt Davis—DE
Tenn. A&I

Homer Jones—FL
Texas Southern

Francis Peay—OT
Missouri

Smith Read—HB
Alcorn A&M

Freeman White—QE
Nebraska

Willie Young—DT
Grambling

ATLANTA FALCONS

Roger Anderson—DT
Virginia Union

Lee Calland—DB
Louisville

Junior Coffey—FB
Washington

Jerry Jones—DE
Bowling Green

Ken Reaves—DB
Norfolk St.

Charley Scales—FB
Indiana

Ron Smith—DB
Wisconsin

E. Wheelwright—FB
Southern Illinois

The New York Giants (above) are looking to such veterans as Henry Carr and Smith Reed to pull them through, but much will depend on the progress of the two rookies, Don (Big Buddha) Davis and Francis Peay.

The Atlanta Falcons (left), are hoping that Junior Coffey, Roger Anderson and Charley Scales can keep them out of the cellar.

Continued on Page 126



Western Electric's Jim Long helps build cross-country leaps into your long-distance calls.

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FOLEY'S—HOUSTON
RICH'S—ATLANTA
MACY'S—SAN FRANCISCO

SAN FRANCISCO 49ers



Kermit Alexander DB—UCLA | Bernie Casey—FL Bowling Green | Jim Jackson—FL Western Ill. | Charlie Johnson—DT Louisville | Jim Johnson—DB UCLA

Elbert Kimbrough DB—Northwestern | Cary Lewis—NB Arizona St. | Mel Phillips—DB North Carolina A&T | Alvin Randolph—DB Iowa | John Thomas—G U. of Pacific

Last year, the 49ers amassed 5,270 yards in total offense, tops in the NFL. Unfortunately, for lack of a pass rush, the team yielded more yardage on passes than any other club. That was hardly the fault of Jim Johnson, who is one of the most underrated defensive backs in the league. The same can be said of Kermit Alexander and Elbert Kimbrough. At the flanker spot, Bernie Casey is one of the best.

WASHINGTON REDSKINS

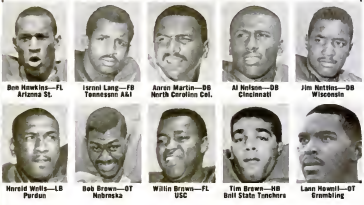


Willie Adams—LB New Mexico St. | Brig Owens—DB Cincinnati | Mitch Johnson—G UCLA | A. D. Whitfield—HB North Texas St. | Jim Shorter—DB Detroit

Bobby Mitchell—FL Illinois | Lonnie Sanders—OB Iowa | Jim Snowden—T Notre Dame | Charley Taylor—HB Arizona St. | Rickie Harris—OB Arizona U.

The Redskins have exceptional talent in flanker Bobby Mitchell and halfback Charley Taylor, but beyond that they have little else. Rickie Harris has replaced Johnny Sample at left corner back (Sample is now with the N. Y. Jets), and Lonnie Sanders is an adequate strong-side safety. However the Redskins need more.

PHILADELPHIA EAGLES



Ben Hawkins—FL Arizona St. | Izroni Lang—FB Tennessee A&I | Aaron Martin—DB North Carolina Col. | Al Nelson—DB Cincinnati | Jim Nettles—DB Wisconsin

Harold Wells—LB Purdue | Bob Brown—OT Nebraska | Willie Brown—FL USC | Tim Brown—HB Ball State Teachers | Lane Howell—OT Grambling

Halfback Tim Brown of the Eagles can sing almost as good as he runs, something he does very well. He possesses lightning speed and is powerful enough to hit up the middle. Last season he led the league with a 3.4 yard per carry in yardage gained. Along with Tim, the Eagles have some fine material in Bob Brown, Aaron Martin, Lane Howell and Israel Lang. Even so, the team will no doubt wind up fifth.



Nate Ramsey—DB Indiana | Ollie Matson—HB San Francisco

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DETROIT LIONS

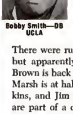

Roger Brown—DT Maryland St.

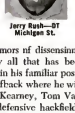

Willie Walker—FL Tennessee St.

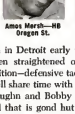

Tom Watkins—HB Iowa St.

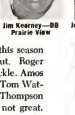

Tom Vaughn—DB Iowa St.


Bobby Thompson—DB Arizona


Bobby Smith—DB UCLA


Jerry Rush—DT Michigan St.


Amos Marsh—HB Oregon St.

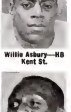

Jim Kearney—DB Prairie View

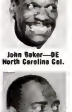

John Henderson—OE Michigan

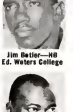
There were rumors of dissension in Detroit early this season but apparently all that has been straightened out. Roger Brown is back in his familiar position—defensive tackle. Amos Marsh is at halfback where he will share time with Tom Watkins, and Jim Kearney, Tom Vaughn and Bobby Thompson are part of a defensive backfield that is good but not great. The team finished sixth last year, their lowest since 1955. There is no glaring weakness as of yet in the defense, but it has been over worked much of the time these past few years. Unless the offense perks up and relieves the pressure on them, the Lions may end up fifth once more.

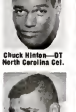

Ernie Clark—LB Michigan St.

PITTSBURGH STEELERS

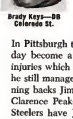

Willie Asbury—HB Kent St.

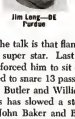

John Baker—BE North Carolina Col.

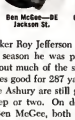

Jim Butler—HB Ed. Waters College

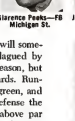

Chuck Hinton—DT North Carolina Col.


Roy Jefferson—FL Utah


Brady Keys—DB Colorado St.


Jim Long—DE Purdue


Ben McGee—BE Jackson St.


Clarence Peaks—FB Michigan St.


Jerry Simmons—OE Bethune-Cookman

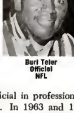
In Pittsburgh the talk is that flanker Roy Jefferson will someday become a super star. Last season he was plagued by injuries which forced him to sit out much of the season, but he still managed to snare 13 passes good for 287 yards. Running backs Jim Butler and Willie Ashury are still green, and Clarence Peaks has slowed a step or two. On defense the Steelers have John Baker and Ben McGee, both above par players. Marv Woodson is a two-way man, and Brady Keys can cover any receiver. The Steelers look professional again.


Marv Woodson—DB Indiana

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Emlen Tunnell Assistant Coach New York Giants


Burt Toler Official NFL


Dick Lane Staff Assistant Detroit Lions

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Continued on Next Page

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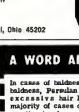
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BUFFALO MOST LIKELY TO MEET GREEN BAY IN TITLE MATCH

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Because Buffalo has proven itself as the class of the AFL for the past two seasons, the odds makers have picked the Bills to meet the Green Bay Packers in the "World Series" of football, beating out the New York Jets in the Eastern Division and then taking San Diego in the AFL title game. However, Kansas City is given a good chance of upending the Chargers in the West. The Chiefs have one of the finest collections of gridiron gladiators ever assembled, and if Mike Garrett turns out to be as good as everyone says he is, then Kansas City will indeed be tough to handle. What's more, the Chiefs, with any kind of break, could be the team to represent the AFL in the title game.

After Buffalo and New York in the East come Houston, Boston and Miami with Houston exceptionally strong. The also rans behind San Diego and Kansas City in the West figure to be Oakland and Denver.

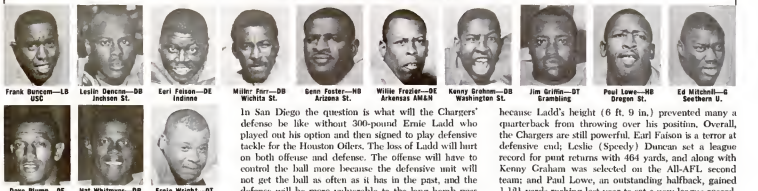
BUFFALO BILLS

Once again the Buffalo Bills are loaded with fast backs, big linemen and sticky fingered ends. Some of them are defensive end Tom Day whose special talent is pursuit to either side of the field; George (Butch) Byrd, a gifted punt returner; outstanding flanker Elbert Dubenion and Charley Warner, who beat out Booker Edgerson for defensive halfback.



George Byrd—DB Boston U. | Tom Day—DE North Carolina A&T | Elbert Dubenion—FL Bluffton | C. Ferguson—OE Tennessee St. | Charlie King—DB Purdue | Allen Smith—FB Ft. Valley St. | Charley Warner—DB Prairie View

SAN DIEGO CHARGERS

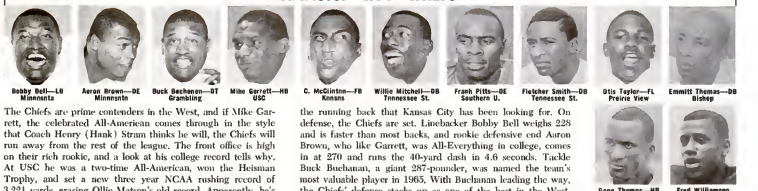


Frank Buncom—LB USC | Leslie Duncan—DB Jackson St. | Earl Faison—DE Indiana | Miller Farr—DB Wichita St. | Gene Foster—HB Arizona St. | Willie Frazier—DE Arkansas AM&N | Kenny Graham—DB Washington St. | Jim Griffin—DT Grambling | Paul Lowe—HB Oregon St. | Ed Mitchell—C Southern U.

Dave Plump—DE Fresno St. | Nat Whitmyer—DB Washington | Ernie Wright—DT Ohio St.

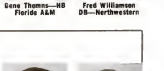
In San Diego the question is what will the Chargers' defense be like without 300-pound Ernie Ladd who played out his option and then signed to play defensive tackle for the Houston Oilers. The loss of Ladd will hurt on both offense and defense. The offense will have to control the ball more because the defensive unit will not get the ball as often as it has in the past, and the defense will be more vulnerable to the long bomb pass because Ladd's height (6 ft. 9 in.) prevented many a quarterback from throwing over his position. Overall, the Chargers are still powerful. Earl Faison is a terror at defensive end; Leslie (Speedy) Duncan set a league record for punt returns with 464 yards, and along with Kenny Graham was selected on the All-AFL second team; and Paul Lowe, an outstanding halfback, gained 1,121 yards rushing last year to set a new league record.

KANSAS CITY CHIEFS



Bobby Bell—LB Minnesota | Aaron Brown—DE Minnesota | Buck Buchanan—DT Grambling | Mike Garrett—HB USC | C. McClinton—FB Kansas | Willie Mitchell—DB Tennessee St. | Frank Pitts—OE Southern U. | Fletcher Smith—DB Tennessee St. | Otis Taylor—FL Prairie View | Emmitt Thomas—DB Bishop

The Chiefs are prime contenders in the West, and if Mike Garrett, the celebrated All-American comes through in the style that Coach Henry (Hank) Stram thinks he will, the Chiefs will run away from the rest of the league. The front office is high on their rich rookie, and a look at his college record tells why. At USC he was a two-time All-American, won the Heisman Trophy, and set a new three year NCAA rushing record of 3,221 yards, erasing Ollie Matson's old record. Apparently, he's the running back that Kansas City has been looking for. On defense, the Chiefs are set. Linebacker Bobby Bell weighs 228 and is faster than most backs, and rookie defensive end Aaron Brown, who like Garrett, was All-Everything in college, comes in at 270 and runs the 40-yard dash in 4.6 seconds. Tackle Buck Buchanan, a giant 287-pounder, was named the team's most valuable player in 1965. With Buchanan leading the way, the Chiefs' defense stacks up as one of the best in the West.



Gene Thomas—HB Florida A&M | Fred Williamson DB—Northwestern

HOUSTON OILERS



George Allen—DT W. Texas St. | Sid Blanks—HB Texas A&I | Garland Boyette—LB Grambling | Charles Frazier—DE Tenns Southern | Jim Heyes—DT Jackson St. | W. K. Hicks—DB Texas Southern | John Henry Johnson FB—Arizona St. | Ernie Ladd—DT Grambling | Ed Scratchins—DE Trinidad | Theo Viltz—DB USC

Optimism is high in Houston because of the acquisition of big Ernie Ladd. "By himself," says one coach "he makes the Oilers 50 per cent better on defense." Elsewhere, Charles Frazier ranks ahead of Lawrence Elkins at the spread end, and Sid Blanks is back at halfback spot after missing last year due to injuries.

Continued on Page 130


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Perfect for pipes!
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Windproof, lights easily anywhere!
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OAKLAND RAIDERS


Parvis Atkins—HB
New Mexico St.


Clem Daniels—HB
Prairie View


David Daniels—G
USC


Hewritt Dixon—HB
Florida A&M


Dave Grayson—DB
Oregon


Richard Jackson—LB
Southern U.


Issac Lassiter—DE
St. Augustine


Carlgene Bats—DE
Florida A&M


Art Powell—OE
San Jose St.


Larry Todd—OE
Arizona St.

The experts don't think too much of the Raiders' chances, but because of players like Clem Daniels, they have to be given due consideration. Daniels, who stands 6 ft. 1 in. and tips the scales at 220 pounds had another big year in 1965. The swift halfback rushed for 884 yards, caught 36 passes for 568 yards, and scored 12 touchdowns. Other stars on the team include Art Powell who, like Daniels, his partner in a training camp holdout for more money, scored 12 touchdowns. He takes a beating most of the time, but makes the key third-down play and is difficult to cover deep. Powell is big and fast, has excellent moves. Hewritt Dixon, acquired from Denver where he played tight end, is now a flanker, and Larry Todd has been converted from a running back to a flanker. Corner back Dave Grayson is All-AFL, and defensive end Issac Lassiter, 270, could develop into stardom at any moment. The Raiders will eventually win a championship, but not in 1966.


Richard Tyson—G
Tulsa


Howie Williams—DB
Howard U.

NEW YORK JETS


Verlon Biggs—DE
Jackson St.


Emerson Boozer—HB
Maryland St.


Cornell Gordon—DB
North Carolina A&T


Jim Herrin—DT
Utah St.


Winston Hill—OT
Texas Southern


Sherman Lewis—DB
Michigan St.


Sherman Plunkett—OT
Maryland St.


Johnny Sample—DB
Maryland St.


Matt Snell—FB
Ohio State


Clyde Washington—DB
Purdue


Bill Yearby—OE
Michigan

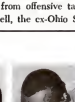
The Jets have never had a winning season, but this year they might. "This is the fastest team I have ever had," says Coach Weeb Ewbank. He should have added, "and one of the best." Verlon Biggs, now in his second season, has developed into one of the league's best defensive ends. He has speed and power and is a punishing pass rusher. At tight end is Bill Yerby, another one of those high priced rookies. He should learn a lot from offensive tackles Sherman Plunkett and Winston Hill. Matt Snell, the ex-Ohio State star is at fullback. He finished fourth in rushing last year, and blocks exceptionally well. The defensive backfield is in good shape with Cornell Gordon, Sherman Lewis and Johnny Sample at three of the spots. It is on defense that the team must improve if they are to make a serious bid for the championship. Only Houston had a poorer record against rushing in 1965. But this is a team that is loaded with talented youngsters, and in time will develop into fine players. With Broadway Joe Namath tossing the ball, the Jets look like winners.

DENVER BRONCOS


Willie Brown—DB
Grambling


Eric Crabtree—HB
Pittsburgh

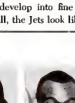

Al Denson—OE
Florida A&M

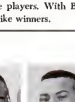

Woodell Hayes—FB
Humboldt St.


Abner Haynes—HB
North Texas St.


Eugene Jatar—LB
Arkansas A&M-N


Charlie Mitchell—HB
Washington


Goldie Sellers—DB
Grambling


Lionel Taylor—OE
N. M. Highlands


Nemiah Wilson—DB
Grambling


Lonnie Wright—DB
Colorado St.

When Fullback Cookie Gilchrist reported to the Broncos training camp last summer he brought along a friend named Willie Ross. Gilchrist was already 10 days late, for which he was fined $1,000. To make matters worse, he demanded that Ross be given a tryout, and, when he wasn't, Gilchrist stormed out of camp and into a suspension. Without Cookie, however, Denver's offense, which was second best last year, seems likely to take a drastic plunge. Gilchrist gained almost 1,000 yards from scrimmage in 1965, and the Broncos just can't afford to give up that kind of running. But even with Cookie gone the team still has a good running attack. Charlie Mitchell runs like the wind, and Abner Haynes can be brilliant when he wants to be. At split end is Lionel Taylor, the league's all-time pass catcher. With 508 receptions in his career, he has more lifetime receptions than any other player in pro football history except Ray Berry of the Baltimore Colts who has 564 grabs going into the present season. Eventually, Taylor will lead the Broncos to a title, but not this season.

BOSTON PATRIOTS

Larry Garron, out with an injury last season, is healthy again and that should make the Patriots happy. So should the play of Karl Singer, a 250 offensive tackle, and big Jim Nance, who holds down the fullback position. He had so-so rookie year.


H. Antwine—DT
Southern Illinois


J. Cunningham—DB
Bowling Green


J. D. Garrett—HB
Grambling


Larry Garron—HB
Western Ill.


Jim Hunt—OT
Prairie View


Jim Nance—FB
Syracuse

Carl Singar—T
Purdue

Don Webb—DB
Iowa St.

MIAMI DOLPHINS

The new Miami Dolphins have some potential stars in Alphonse Dotson, Billy Joe and Gene Mingo. But the team boasts a flock of mediocre cast-offs, and, because it does, it is destined to finish last like all expansion teams entering tough pro leagues.

A. Dotson—DT
Grambling

Billy Joe—FB
Villanova

Gene Mingo—HB
No College

Sam Price—FB
Illinois

Bo Robertson—FL
Cornell

Jim Warren—DB
Illinois

Willie West—DB
Oregon

Westmoreland—DB
North Carolina A&T



All together now: "Johnnie Walker Red is smooth enough to be the world's largest-selling Scotch"



Early evening stroll through Neerach is a frequent occurrence for E. Simms Campbell and his wife, Vivian. Though village is very quaint, the Campbell's home is of modern design, has all the creature comforts. About Campbell's cartooning, a friend once advised: "Specialize my boy. Specialize in women. You can always sell a pretty girl."

ESCAPE FROM THE RAT RACE

Famous cartoonist E. Simms Campbell relishes "peace" in tiny Swiss village hermitage

BY CHARLES L. SANDERS

YOU NEED, some people say, to meet E. Simms Campbell if you want to know the original OP! BOP! and POP! man with lots of BANGS! thrown in. Which means that Campbell, who draws those "Sultan and Harem" cartoons for Playboy, is one of the last of the great swingers, a 60-year-old who's as zingy now as he was back there around the time of the "Big Apple" dance, zoot suits and Terraplane cars.

But of all the transplanted American Negroes in Europe, Campbell has perhaps sunk the oddest roots. Instead of a flat in swinging London or gay Paris, or a house in wonderful Copenhagen or exciting Amsterdam (someplace that goes with the colorful, gutsy Campbell image), he lives almost the life of a "little old winemaker—me": he and his wife, Vivian, packaged inside a neat white house tucked away in a Swiss village that nobody ever heard of. The place is called Neerach and to get there, one flies to Zurich, then, by offering triple fare, bribes a taxi driver into making the 90 kilometer trip into a countryside where wild flowers grow right up to the road and trees are so tall they overlap the asphalt and form a sort of leafy tunnel for cars. The Campbells live off the main road, and their house, which sets deep into a small hill, is one of five or six "ranch styles" that spoil an



At drawing board in special room in his house, cartoonist often works until 4 a.m. on scores of cartoon ideas. Usually during these late-hour sessions his wife sits with him, sometimes reading to him as he works.

CUTIES



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"She worships the ground he walks on. That's where his family's oil wells are."

"Cutlies" cartoon drawn by E. Simms Campbell is syndicated regularly in 48 newspapers. The artist sold his first drawing when he was precocious 11 years old.



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"My other wives don't understand me."

Harem girls are familiar subjects for full-page Campbell cartoons that appear in Playboy Magazine. He says a friend paved the way for him in the cartoonist field.



Millstream holds interest of the Campbells and their neighbors. Cartoonist was trained at the Chicago Art Institute, had to find a job waiting tables because no one would hire him as an artist at that time. He was once quoted as saying: "Oh, I could always draw, but I was a failure as an artist 'til I became a successful dining car waiter."

Continued on Next Page



Campbell's neighbor Frau Marion Weigand and son join couple for a stroll. Neerach is one of most picturesque of Swiss towns. "Out here in this little, off-the-wall village, we don't have to prove nothin' to nobody," Campbell says.

ESCAPE FROM RAT RACE *Continued*

otherwise perfect picture postcard setting: stone, slate-roofed dwellings with decorative drawings beneath their eaves, an old grain mill with a waterwheel and stream and one of those clock towers that the Swiss delight in raising in every village no matter how small.

Elmer (as Campbell will ask you to call him) wears blue jeans, a blue denim work shirt and a two-day beard when he comes to the front door, smiling not one bit, which is his way of telling you that he's up against a magazine deadline, that Mr. and Mrs. Campbell aren't very zingy today, and that you've just disturbed his "quiet"—which is, he says, what he was seeking when he climbed down off the New York social ladder years ago and moved to what is very likely one of the dullest areas of Europe. But if, after talking for a while, he decides he likes you (in which case he will say at least once every quarter-hour, "You're an O.K. cat; I like you"), Elmer will break out two bottles of Queen Anne Scotch, pour it by the water glass-full, get himself and his visitor quite drunk, play jazz records, tell jokes and have a ball—all the while sizing up the visitor, deciding if he likes him enough to tell him about E. Simms Campbell.

The scrapbook and pictures are shown. The visitor's reaction is watched. Elmer Campbell is very careful not to bore anyone about his fame. But everything is very interesting and you embarrass him by asking to see more. In the scrapbooks are some of the tributes to Elmer's "distinctive and creative contributions to American art and humor." There are honorary degrees: a master of fine arts from Lincoln (Pa.) University and a doctor of humane letters from Wilberforce. There is an invitation to President Eisenhower's inaugural ball, and "thank you" letters and commendations for Elmer's entertainment of U. S. soldiers in all the theaters of war. There is a lengthy editorial tribute written three years ago by Publisher Arnold Gingrich for Esquire magazine's 30th anniversary issue. Gingrich said that Elmer originated the magazine's trademark, the mischievous little "Esky" figure that always dots the "i" in Esquire. Gingrich also said that it was Elmer's cheap-to-buy (because other magazines refused to handle a Negro artist's work) cartoons that helped Esquire get started in 1933, and that Elmer is the only contributor who never missed an issue in the first 30 years. Also in the scrapbooks are some classic "Cuties," the syndicated newspaper cartoon that Elmer has drawn for 23 years.

The pictures are thumb-tacked to a cork board that covers a wall of the Campbell living room. There are photos and sketches of Elmer's daughter, Liz, who is a fashion model, and whose husband is Gordon Parks, the famous photographer. Then there are lots of pictures of all the celebrities the Campbells knew when they were on all the society lists back in Westchester County, N. Y. There is a shot of the big house they had on their estate in White Plains, a 4x5 of one of their chauffeur-driven cars and a snapshot of Elmer and Vivian in hunting clothes with shotguns. Elmer doesn't talk much about all the things the pictures show. He would rather forget all of it, one believes. He seems to get much more pleasure out of saying that he doesn't own a car anymore and that he has "maybe one decent suit," and that he's happier now than he's ever been. He likes, too, to show off his "drawing room," which is a neat little cubicle with Elmer's drawing board and art materials. He seems to do better work at night, he says, so he has a black cloth that he pulls over the window to shut out all daylight. Then he turns on just his goose-neck light and works for hours, crumpling sketches and throwing them on the floor and muttering "Godammit" every time he turns out something that's not quite right.

All the while that the scrapbooks and pictures and drawing room are being shown, Vivian, who was once a professional dancer and who wears slacks and a turtle-neck sweater and glides in and out of rooms as if she were on stage again, nips the Scotch, too, getting higher and higher, her gliding getting slower and slower. She finally sits in a rocking chair and rocks and laughs while Elmer drinks and jokes and talks, finally, about himself.

"Look," he half-shouts to you, "I'm a cat who came out of St. Louis, like to drink whisky, like to see my friends, and don't like no stiff-a- – – people." He explains that he likes "cats who are regular and who know what's happening to themselves and because of themselves."

"That's really all you need to know about me," Elmer says, "but since you're an O.K. cat and I like you, go ahead and ask me anything you want to know."

"O.K. then, what's a swinger like you doing living way out here in the sticks? Why aren't you where the real action is? And what about the estate and the chauffeur-driven car and servants and high society parties? Don't you miss all of that good living?" you ask.

Elmer thinks while Vivian rocks and laughs, then he really shouts: "Hell no! What old

Continued on Page 136

The Rocket Action Cars are out front again!



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Oldsmobile Ninety-Eight for 1967.

Be good to yourself. Move up to Ninety-Eight this year and discover how easy it is to enjoy the prerogatives of fine-car ownership! Interiors as original as a private art collection. A ride that's singularly silent—end product of an expansive 126-inch wheelbase and a cushiony four-coil-spring suspension. The quiet cadence of a 365-hp Super Rocket V-8. Embellishments that cater to your every whim: Turbo Hydra-Matic, power steering and power brakes with finned front drums are all standard. And as for all-new styling, what else can we say: You're at the top; enjoy the view!

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Olds thinks of your safety, too, with the GM-developed energy-absorbing steering column that can compress on severe impact up to 8½ inches; with four-way hazard warning flasher; outside rearview mirror; dual master cylinder brake system, plus many other safety features—all standard.

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'67 OLDSMOBILE

GM

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Famous "E. S. Campbell" signature is pencilled by artist on quick sketch of pretty girl he has just completed. His color cartoons are done in water color.





At drawing board, Campbell almost always dresses comfortably in blue jeans or cotton sweat pants. Many admirers of his work do not know that he is a Negro.

ESCAPE FROM RAT RACE *Continued*

'good living?' That was no life; it was a rat race that we got so damn fed up with we couldn't take it any longer, so we got way from it. Parties? Sometimes we'd spend $2,000 on one, and we'd look over the whole damn crowd trying to spot somebody we really liked and my wife would spot maybe one or two. That's all. The others we'd just invited to help liven up the scene."

Elmer says that since he left "that New York menagerie," a new order has come to his life.

He is, finally, by his own definition, "peaceful." "Out here in this little off-the-wall village," Elmer says, "we don't have to prove nothin' to nobody. Nobody even knows us, except the damn mosquitoes. Nobody bothers us unless we invite them in and nobody gets mad because we're out here living in *their* community. Man, I can walk into any joint I want to out here and nobody starts looking as if they're thinking, 'Ugh, there's a nigger in here.' If my wife wants to take a stroll at 3 a.m., none of the cats are going to mess with her. That's the freedom you get out here, and man, you get all of this nice quiet. You can work a while and then just relax a while. On top of all of that, I just like the damn place. That's it."

About this time, a village housewife has heard that pictures are being taken at the Campbell place, so she comes over to see what's going on. Elmer, who can see beauty in every woman—he sizes them up as soon as he meets them, analyzes their bone structure, the length of their lower legs, the curve of their hips . . . everything—sidles up to the housewife, hunches her with his elbow and says, "Baby, you sure are fine . . . all over." The woman blushes. Vivian laughs, Elmer yells at the photographer, "Hey man, take a picture of me with this fine Swiss chick," and he grabs the woman around the waist and makes her pose. Everybody laughs, then everybody pours another glass of Queen Anne. Elmer settles down and talks again:

• ON TALENT—"You ever think about the number of cats who've flocked to Greenwich Village thinking they can go somewhere and soak up a lot of talent that's just floating around in the air. You take a cat who can't make it in his hometown—he runs off to the Village. Cat can't write poetry—the Village. Cat can't write books—the Village. Cat can't draw—the Village. Same thing with Paris. Baby, you don't get that talent by gravitating, and you don't get it by sleeping under bridges or down in some filthy basement or up in somebody's loft. You either have it or you don't. And if you have it, let's face it, you can work anywhere.

• ON DRAWING—"It's a fighting business. You're never as good as you think you are, and you're always trying to be better than you'll ever be. That's the fight, and you're battling yourself all the way. I'm still fighting, and I've been in this business for 40 years. Sometimes I 'hit'—I mean I please myself—with maybe one out of a hundred or so drawings. Maybe I make it once in 200 tries. But me, I'm always in there battling, always trying. Everytime I sit down at my drawing

Continued on Page 138



the great straights

Now you can wear them! The great, straight "in" hairstyles! Because now your hairdresser has Epic . . . a new, truly different curl relaxer. It's cool! Really cool! So cool your hairdresser needn't wear gloves. So "relaxing" it smooths even extra-tight curls. So gentle, color-treated hair can trust it completely. So thoughtful it leaves just enough body to hold the "Great Straight" style you like best. Hear this! Your new Epic won't revert in heat or rain! Skeptical? Would you believe your hairdresser? Call. Make an appointment. Ask for Epic Curl Relaxer. It's the Cool one! It's at better beauty salons right now.

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Morning mail is delivered to famous resident by the village postmistress. The bulk of Campbell's work appears in magazines and newspapers in the States.

ESCAPE FROM RAT RACE *Continued*

board I'm trying to be another Michelangelo, another Leonardo da Vinci. That's the only way to approach your work. If you aren't your own perfectionist, nobody in the world's going to give a damn about you."

• On GAG IDEAS—"The best way to think 'em up is to look at all the bills you owe—all of them. That's when you can get as funny as hell."

• ON CIVIL RIGHTS—"I'm all for the Movement. I like Dr. Martin Luther King fine. But there's just one thing. Man, I'll tell you something: if I'm back home marching and some cat swings on me I'm going to have to mess up the march, 'cause I'm going to stop long enough to stomp that cat's head. Then I'm going to take me a white cat on one arm and a black cat on the other arm and we're going to march to the nearest joint and have a ball, all together, all nice and integrated."

Someone at the Campbell's front door turns out to be the village postmistress who has brought a package of books and a letter, and who wants her picture taken with Mr. Campbell, too. The letter is from Playboy's cartoon editor, and its says that Elmer will have a full-page color cartoon in next month's issue. But the letter reminds Elmer that Playboy will want him to get some drawings on the next plane to Chicago, and that he had a fire a few days ago that destroyed a lot of his "Cuties" material. Rather pointedly, he offers to borrow somebody's car and drive his visitor back to the airport in Zurich. But he has had, of course, too much Queen Anne Scotch for that. When he is told this, he seems as disappointed as one of his cartoon characters—an old maid who's heard that a young rapist is loose in town. She looks under her bed, sees nobody there, and says "Shucks!"



Fireplace at home often sparks new ideas for cartoonist. About talent, he says: "You don't get it by gravitating and you don't get it by sleeping under bridges . . . You either have it or you don't. And if you have it, you can work anywhere."

For living on a grand scale!



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CANADIAN WHISKY

CANADIAN WHISKY - 6 YEARS OLD - A BLEND - 86.8 PROOF - © SCHENLEY IMPORTS CO., N.Y., N.Y.

LOU RAWLS—LIVE!



"Under the el," singer Lou Rawls has a smile for his hometown, Chicago. Now one of the hottest male vocalists in entertainment, Lou grew up on Chicago's South Side and the el tracks haven't lost any of the old fascination for him. On stage (opposite page), he sings *Love Is A Hurtin' Thing!* before capacity crowd of 5,000 at hometown concert.

Popular young vocalist reaches top after years of toil and struggle

SEVERAL years ago, two young men with a lot in common met in Los Angeles, Calif. Close friends from Chicago, both were sons of ministers, and both had been raised on gospel music. But there was one big difference. Whereas the late Sam Cooke had made it to the top on the strength of a hit rock 'n' roll record, his companion, Lou Rawls, was still an obscure lead singer with a gospel group called the Pilgrim Travelers.

But years pass, and times change. Sam Cooke, at the pinnacle of his career, was shot to death in a motel tragedy. Fate has been kinder to Lou Rawls. Today he is one of the most popular male vocalist in the U. S. "Two of my brothers (Nat Cole and Sam Cooke) had to leave us before I got my break," Lou says. "I'm sorry it had to be that way. But I knew my time would come and I'm happy about it." In those words Lou Rawls expresses the mixed feelings with which he regards his phenomenal rise to national prominence.

Several months ago, prior to the release of his *Lou Rawls—Live!* album, Rawls, 29, was virtually unknown in much of the country. Now he is on the tongues of music devotees all across the land. He was the show stopper at the Randall Island Jazz Festival in New York, and the mayor of Cincinnati made personal arrangements during the airline strike for him to fly to his city on "Friendship Day" to avert expected outbreaks of violence. Every day during a week-long engagement at the Village Gate in New York he broke attendance records which he had previously set. And in Chicago, McCormick Place's Arie Crown Theater seating 5,000 people was sold out two weeks in advance because Lou Rawls was coming to town.

It took him a long time to get off the ground, "but," he tells you, "I wanted it that way. When I signed with Capitol Records back in 1951 I told them not to rush me because I didn't want to be an overnight sensation and an afternoon flop. That happens you know."

He expects his earnings to exceed $200,000 this year. In 1965 he earned less than $50,000. In addition, he has been promised two good movie roles and he recently signed an artist management pact with Joe Glaser's Associated Booking Corporation (ABC) which handles stars Louis Armstrong and Barbra Streisand.

Although Lou is just now coming into the national spotlight, he previously had extensive exposure via television. Steve Allen was one of his early boosters, and in one year used him on 12 of his nightly TV broadcasts. Lou has also appeared on Johnny Carson's *Tonight* Show, *The Mike Douglas Show*, and *The Jack Barry Show* in Hollywood. Back in 1959 he had speaking parts in two TV shows, *Bourbon Street Beat* and *77 Sunset Strip*.

"You know," Lou says, "when I left Chicago you couldn't have given me away for love or money. That's how bad it was. I was down. I mean way down."

But the story today is different. Lou Rawls is up—way up.







Mounting up (left), Lou, his wife, Lana, and son, Lou Jr., 3, prepare to go for ride on pop's Honda. As they cruise down street (above), admiring teens in neighborhood give friendly chase. In yard (below), singer displays two German Shepherd dogs which he bought to protect his home and family when he's on road.



SEVEN YEARS AGO RAWLS WAS SINGING FOR $10 PER NIGHT

SEVEN years ago, Lou Rawls was singing in a beatnik coffee house on the Sunset Strip in Hollywood. He earned about $10 a night. He and his wife, Lana, whom he met in Texas, lived in a hotel room in Los Angeles. "Going out to dinner in those days meant splitting a hot dog," he recalls. Usually, when he got off, he would be seen singing at after-hour sets with musicians like Harold Land, Leroy Vinnegar, Les McCann and Teddy Edwards. One night Voyle Gilmore, a vice-president of Capitol Records, happened to be in one of the clubs and he immediately went for Lou's interpretations of blues and jazz. A few days later he signed him.

Throughout his career and before, when he was singing in the youth choir of Greater Mount Olive Baptist Church in Chicago at the age of seven, he has "spoke his mind" while performing. Other blues singers talk and sing about unrequited love and other sentimental subjects. So does Lou, but he also talks about "the streets." Billie Holiday lived among the pimps, prostitutes, junkies, bookmakers and pushers. But she wouldn't talk or sing about them. Lou does.

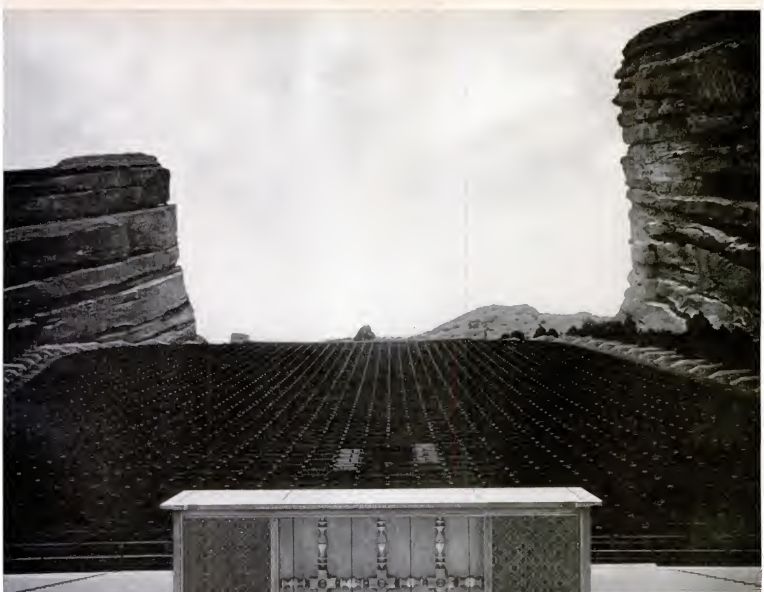
"I was raised on 35th and South Park when it was tough," Lou says. "I went to Forrestville Elementary and Dunbar High. In between I learned about life. Everything happened in my neighborhood. I learned about people. I just sing about them, that's all."

Offstage, Lou is a quiet, unobtrusive sort. Yet, he is aggressive and confident in his own way. He is sure of himself and he tells why: "Very often I'm asked if I'm afraid someone will come along and outdo me. I always answer 'no,' because there is always room for talent. There is always room for one more. When I looked up and saw so many cats making it without talent, I knew I would, even though in my neighborhood I was the kid most likely not to succeed."

Backstage, Lou confers with personal advisor and confidant J. W. Alexander (below, left) who helped mould his career. Alexander was also late Sam Cooke's mentor and friend. Next in line for serious conference is bandmaster Onzy Matthews whose orchestra supplements Rawls' regular trio for major concerts on star's crowded schedule.







The *Beleares*, and Red Rocks Theatre, Denver Mountain Park, Colorado

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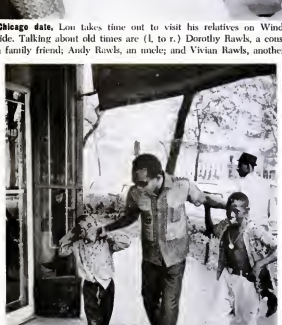
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During Chicago date, Lou takes time out to visit his relatives on Windy City's South Side. Talking about old times are (l. to r.) Dorothy Rawls, a cousin; King Bevill, a family friend; Andy Rawls, an uncle; and Vivian Rawls, another cousin.



Playing with two youngsters, Lou covers area of Chicago which he knows so well—47th and South Park. There had been about 10 people in his party, but he wandered away from entourage.



Hands folded, star stops for chat with local civil rights leader, Rev. Jesse Jackson who briefed him on open housing drive. Lou is concerned when it comes to freedom movement but feels that change in system will only come with knowledge.



Working out, Lou rehearses with band. During a performance he will very often interrupt his singing and introduce his piano player, Tommy Stroode. "I don't have any particular reason for doing it," he says, "except that he's a friend."

HE NEVER DANCES WHILE ON STAGE ALL LOU DOES IS SING HIS SONGS

WHEN LOU goes on stage for a performance he doesn't capture the crowd by jumping and dancing all over the place like James Brown and Jackie Wilson. He simply walks out, picks up the mike and proceeds to sing. But then that's all he has to do because he is a singer, and the other two are showmen. There is a difference. Says Lou: "I don't have to do that. All I have to do is just be myself and sing my songs the only way I know how. I guess they like the way I sound—and the lyrics. How I caught on I don't know.

"Actually, in the *Lou Rawls—Live* album there are only three new pieces. All the others I had recorded before. The monologue about the guy who stands on 47th and South Park wearing the latest style and driving a white-on-white-in-white Cadillac car was one of the new things. To get the 'live' effect we set up the studio like a nightclub and invited people in. After they got stoned we started the session. The monologue I created right there on the spot. I never write any of them down. I just do it. Now guys walk up to me and say 'man you made 47th and South Park so popular again, cats have to have reservations there just to park their hogs (Cadillacs).'"

Although he isn't always recognized when he walks down the street, it doesn't bother him. "Personally," he says, "I don't want that kind of acclaim. It ain't real. I don't go for that." That's Lou Rawls. He doesn't dig anything he thinks is phony. All he wants to do is sing.





At Met Records shop on 58th Street (left), Lou signs an autograph for a Chicago fan. Following personal appearance (right) he greets still another devotee. "I'm trying to reach everyone," Lou states, "both grownups and youngsters, too."

Continued on Next Page



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At home, Mr. Soul gazes at his two most prized possessions. "I left Chicago because I had to get away," he says. "I wasn't getting anywhere. If I had stayed I would have wound up driving a bus or cab or in jail."



Taking boxing stance, little Lou gets set to bust dad with his Sunday punch. He loves orange juice and asks for it constantly. Big Lou objects to this, and has suggested that he drink more water.



Relaxing, Mr. and Mrs. Lou Rawls face backyard swimming pool. "Everybody expects Lou to move from Westside Los Angeles now that he's making some dough," she says, "but he has no intentions of doing so." Instead, he's improving his present home.



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INTIMATE LOOK AT THE CHAMP



Mother of heavyweight champion, Mrs. Odessa Clay, reassures her famous son, Muhammad Ali, that she is not afraid as she accompanies him on flight to Frankfurt, Germany. Though Ali reigns over the boxing world as a deadly and so far unbeatable fighter, he is extremely close to mother, behaves like a boy in her presence.



Isaac Sutton, veteran of more than 14 years as an Encore photographer, hovers at the sidelines, taking pictures of Ali from behind the scenes. He is personal friend of champ who invited him to go along as guest on two-week fight jaunt in Germany.

LIKE a bullet aimed at distant Germany, the giant Lufthansa jet airliner nosed its way up through the clouds, leaving Chicago far below. Across from me sat the heavyweight boxing champion of the world. As the light played on his handsome face, it was difficult to believe that this was the same Muhammad Ali who had slugged, boxed, danced and talked his way to the top of the boxing world under the name of Cassius Clay. He looked far more like a clean-cut young boy than a ferocious fighter as he slouched down in his seat, his short-sleeved shirt unbuttoned at the neck while he gazed silently out of the window.

The newspapers had let just about everybody know his reason for making the trip—to defend his title against Karl Mildenberger, top-rated heavyweight of the German ring. My reason for tagging along was not to get a story. Ali had invited me as a friend who had known him long before 1964 when he had won the title from Sonny Liston. Several times before, the champ had asked me to come with him and he would show me the world, but I had turned him down, not being a lover of flying. This time, as I had watched him pack his bags, he looked at me and said, "Well, looks like you're being left again, huh?"

Friend of boxing king Muhammad Ali reveals man behind the mystery

BY ISAAC SUTTON



A formidable opponent in the ring. Ali maneuvers for punches that reduced Germany's Karl Mildenberger to a bloody hulk during title bout in Frankfurt. Champ won by TKO in 12th round when referee stopped fight after Mildenberger had been floored three times. This marked Ali's 21st knockout in career of 26 professional wins.

I had shot back a sharp "No! I'm going with my buddy. You need someone to look out for you over there."

Imagine me protecting the heavyweight champion of the world. Then I remembered the time his mother, Mrs. Odessa Clay, had told me of his childhood days in Louisville, Ky., when his older brother used to whip the boys who'd pick on young Cassius. Now his brother had gotten married and wasn't going on the trip, so I would be big brother to him.

The champ had dozed off to sleep and his trainer, Angelo Dundee, was pacing the plane to make certain that everyone in our party was relaxed, occasionally breaking the silence with witty cracks about some boxer with muscles between his toes. About three hours after take-off, the champ's mother—the lone woman in our group—awakened her son with kisses on his forehead. "Is my baby okay?" she cooed.

"Yes, Mama, I'm fine," was the soft reply. "I'll bet you're nervous, huh, Mom—35,000 feet up?"

"No baby. As long as I'm with you, Mama's just fine." She kissed him again and asked him to go back to sleep.

In the quiet hours of flight, I thought back to the way I had anticipated this trip, not just because it was my first trip out of the country, but for the chance it would give me to study a man about whom people had so many unanswered questions. I wanted answers myself.

I had met Ali a few years ago through a fellow photographer, Herbert Muhammad, who today is the champ's personal manager. At that time, Ali was still known as Cassius and was curious as a kid. He would come up to the office and watch me work in the photo lab and go on assignments with me. He seemed to like me and enjoyed watching me take pictures. Then came his chance to get a crack at the heavyweight title and all the publicity that went with it. Whenever he was before the public, he would come on with this slogan "I'm the Greatest." He bragged, mugged, stretched his mouth and became known as the big mouth of the boxing world. I found it difficult to connect this loud-mouthed figure the public saw with the likable young man who had been so sweet and quiet around me. He became famous for talking down his boxing opponents and saying things like "I can plainly see, this man will go in three," predicting the round in which the other man would be taken out. The public began to put him down and this disturbed me, because I didn't like to hear people talking about my friend.

Continued on Next Page

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AN INTIMATE LOOK *Continued*

But on the other hand, I, too, didn't like to hear him brag. Finally I called Ali up one day and told him I had to have a talk with him.

"I read the papers, I watch you on TV," I said to him. "I hear you, but I know this is not you. Why?"

"Well," he answered slowly, "I wondered when you were going to get around to asking me."

"People don't like you when you brag so much."

"Have I lost your friendship?" he asked.

"No," I assured him, "but I want people to like you."

He was quiet for a moment, then said, "Boxing is almost dead. I've got to do something to stimulate it. This will save boxing."



Muhammad and his mother debark from plane in Frankfurt. Group includes Mike Duff (far l.), promoter; Angelo Dundee (l. foreground), trainer; Herbert Muhammad (r. front), manager; Elijah Muhammad II (behind Ali); Isaac Sutton (far r.).

"But why must it be *you*? Why can't someone else save it?"

He shut me up with a question of his own: "Can you think of any way in the world to just talk and not cause any harm to anyone, but make people so mad they want to see you get beat up? This way they pay thousands of dollars to see my fights, hoping I might get beat, and this money in turn goes to me."

I didn't question him after that. I just watched while he proved himself to be not only the greatest boxer around, but also the greatest salesman. I also watched when he toned down his brash image, more



Strolling down main street in Frankfurt with Dundee (r.), Ali is accompanied by newsman (l.) attempting to get interview. Though it was the champ's first trip to Germany, he did little sight-seeing, concentrated on preparation for Mildenberg fight.

recently, after victory upon victory had put across his point—without his having to say it.

Shortly before we had set out on the trip to Germany, I spent a few days at the gym and at home with him, trying to get ideas as to the type of pictures I would want. As he quietly sat reading some religious material, I shot his facial expressions. Then I asked him to give me that famous one—with his mouth open. He smiled and said, "You know I don't do that anymore."

This was when it first dawned on me that he was a changed man—no more phony press shots. "Why?" I asked.

I was happy to hear him say, "No more make-believe. Back then I was campaigning for the championship. Now I'm just settling down to being myself. You see, in the beginning, you didn't like me when I was witty and exciting. Now you don't like me being quiet." He shook his head and added, "You just can't please people, can you?"

Maybe the champ had been unable to please people in his own country, but there was no hint of those difficulties in Germany. When we landed in Frankfurt, where the title bout was to take place, about 2,000 people converged on the plane to greet him and I got stampeded



From window of limousine, Ali views part of crowd of 10,000 that jammed Hetti department store where he made personal appearance and signed autographs. He was rather taciturn, but warmed up immediately to Negro, white MPs who were on duty.

in the crowd. Ali had to rescue me. As he did, he looked at me and smiled, saying, "Thanks, big brother, for protecting me." About 500 photographers penned us in a corner for more than an hour. Finally the police escort arrived to help transport all of us to the hotel where another 3,000 people lined the street and jammed the lobby. After the initial interviews and TV shots, the newspapers came out the next day, all carrying his picture on the front page and rating him a ten to one favorite over the undefeated Mildenberger. This we had not expected, for we had thought sentiment would be heavily on the side of the German. But the people praised the champ and seemed grateful that he had come to give Germany its first heavyweight title fight.

A king couldn't have been received with more honor than Ali was





Fascinated German saleswoman shows the champ a watch in jewelry store located in Intercontinental Hotel where he stayed in Frankfurt. Most shopping and sight-seeing was done by "Mama" who, at right, examines lavish gown at special fashion show.

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On the road, Ali shadow boxes after running four miles in double-time. He began road work at 6 a.m., choosing various sites for running, including a race track and outside the stadium where fight was held.

AN INTIMATE LOOK *Continued*

accorded and the people seemed to love him. Limousines were supplied for his convenience and at the hotel, three of them were lined up for him and his party. A uniformed chauffeur awaited the champ at the lead car, an expensive job that was said to be worth $12,000. But in a display of the modesty which I had noticed in him before, Ali went instead to the last and smallest car. When it was suggested that he ride in the other car, he shrugged it off with a casual "I'm fine, I'm fine," and had to be coaxed to move.

Unlike the earlier days when he would go to any lengths for publicity, Ali shied away from the press as much as possible and left promotion of the fight in the hands of the promoters. It was only after the requests for interviews became so demanding that he could not refuse that he consented to have an hour-long press conference at his hotel each afternoon. During the interviews he conducted himself with a restraint and dignity that shocked those who had expected to meet a bully of a kid with a big mouth. In fact, he was so quiet that he frequently had to be asked to speak up because he couldn't be heard.

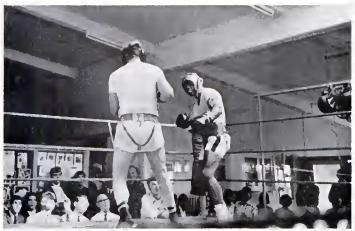
Though the German people seemed to take to him greatly, one thing puzzled them about this man of whom they'd heard so much. He didn't smile. During his one personal appearance at the Hetti department store, where 10,000 people converged to get autographs, one woman offered me 500 marks ($178) to get him to smile, but he stayed on the quiet side until ten American MPs came up to him to say hello. Only then did he warm up, shouting out to the crowd, "Those are *my* guys,"



Slugger applies his powerful arms to task of cutting down tree. He chose largest tree he could find in forest near Frankfurt, as it is his custom to go just step further than what would be required in training.

and inviting them onto the stage. He joked with them and later he and the MPs went marching down the street, arm-in-arm.

In spite of the remarks that have been made about Ali's attitude toward the military, it was with the servicemen that he spent most of his time when not training. They visited him each day at the gym to watch him work out and he reciprocated by inviting them to bull



Champ spars with British boxer Jack Bodell, who ranks as number three heavyweight in England. Ali sent for Bodell a few days before the big bout. His regular sparring partners were Willie Johnson and James Ellis, whom he brought over from U.S.

sessions at his hotel and spending many evenings at their bases.

Since his training for what was expected to be a tough fight was most important to him, Muhammad, who does not smoke, drink or gamble, lived like a monk during his days abroad, not even indulging in the sight-seeing trips that delighted his mother. All of the countless calls from girls wanting to date him or marry him were ordered to either my room or Angelo's. The champ was unimpressed. He would just sit there in his room like a little boy, doodling on a piece of paper or doing his fancy footwork to a James Brown record. One evening when the champ, his mother and I were seated in the hotel lobby, a big name Negro entertainer came in a little tipsy, with his blond girl friend.

"Hello, champion," he shouted in a loud voice.

"Hello, sir," Ali said, nodding to him. Then he leaned over to his mother and said, "You see, Mom, that's the bag they want to see me in—partying every night, drinking, going around here with a process and a white woman on each arm. Never, thanks to Allah." He was so angry he dashed upstairs, leaving us in the lobby. I ran after him, urging him not to let things like that upset him. "I'm okay. I'm okay," he insisted. "Just don't let him come upstairs."

Aside from his visits to GI camps, Ali spent most of his free time at the Amadiyya Missions Des Islam mosque where he would preach and pray. There he was greeted as a brother by Muslims from many coun-



In triumph over tree, Ali gives a mock victory salute with Dundee. Friends in his camp had not believed he could succeed with light weight axe, but he felled big tree within minutes.

Continued on Next Page

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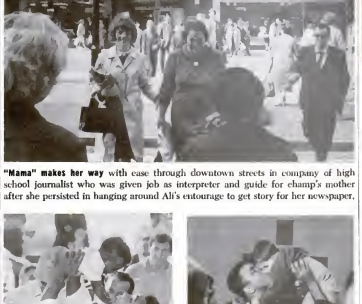
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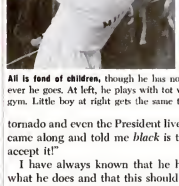
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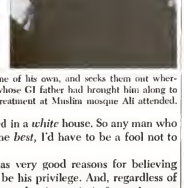
AN INTIMATE LOOK *Continued*

that, including friends he had made on a previous trip to Egypt. Of that trip he had once said: "There I was just a poor Negro from Kentucky and over there I was treated as a brother. No big I's and little you's." It also reminded me of his explanation of why he had become a Muslim: "When I was a little kid, I always knew something was wrong. Everything good was supposed to be white. And I'd ask my Mama, why is Santa Claus white? Why is Jesus white? Everything was *white*. Miss America was white. The good cowboy always rode a white horse. Angel food cake is white and devil's food cake black. When you got to heaven you had to be cleansed till your soul was pearly white. Mary had a little lamb it's fleece was *white* as snow. Snow *White*, the *white*



"Mama" makes her way with ease through downtown streets in company of high school journalist who was given job as interpreter and guide for champ's mother after she persisted in hanging around Ali's entourage to get story for her newspaper.





Ali is fond of children, though he has none of his own, and seeks them out wherever he goes. At left, he plays with tot whose GI father had brought him along to gym. Little boy at right gets the same treatment at Muslim mosque Ali attended.

tornado and even the President lived in a *white* house. So any man who came along and told me *black* is the *best*, I'd have to be a fool not to accept it!"

I have always known that he has very good reasons for believing what he does and that this should be his privilege. And, regardless of public criticism, I have believed him to be sincere in it, for, as he once said: "I'd give up everything I have for what I believe." If he were not sincere, I doubt very much that he would be considering devoting his full time to the Muslim ministry after he retires ("When I get whipped"). However, I have never witnessed the hatred of white people credited to him, nor do I believe that he hates them.

While the champ was busy training, his mother was busy, too, receiving about 16 letters a day and answering them through an interpreter. The German people opened their arms to her and she visited in seven homes and attended two big fashion shows. One night she broke into tears and cried out to me, "Why can't I be treated like this at home?"

I found the German people a little cold—slow in warming up to you. But once they did begin to respond to you, I found them to be the warmest people in the world. One thing I noticed was that there were no racial tensions. Everyone was treated the same. With thoughts of

Continued on Page 156

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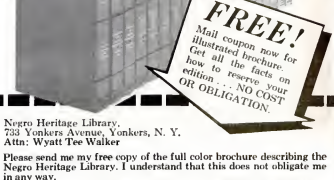
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Gls join in bull session with Ali in sitting room of his hotel suite. He was careful to keep out all visitors, but welcomed groups of servicemen who saw him not merely as an individual, but as symbol of their homeland in fight against German.

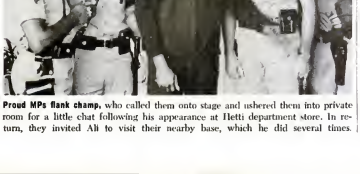


As guest minister at mosque, Ali reads from Koran to assemblage. He was overwhelmed by the warmth exhibited by Muslims he met in Germany and renewed acquaintances with friends he had made on trip to Egypt.

AN INTIMATE LOOK *Continued*

the way it was back home—of picket signs, riots and swastikas—I went to several department stores to see if I could buy a souvenir swastika or Nazi emblem. Clerks would stare at me as though I were a nut. One irate woman told me that if I wanted to buy some swastikas or Nazi materials, I'd do better to return to my "free America" where they would supply me with all I needed, but please leave them in peace.

Meanwhile, the day of the fight was drawing near and the champ was cutting down trees, running, jumping rope, doing everything to get into top shape and always pushing a bit harder than was necessary, as though trying to prove to himself in everything he did that he really was the greatest. As for his ability as a fighter and his punching power that people are always questioning, I have no way of evaluating him. But I did spend a lot of time watching his two sparring partners, Willie Johnson and James Ellis, flipping coins to see who would be the last to



Proud MPs flank champ, who called them onto stage and ushered them into private room for a little chat following his appearance at Hetti department store. In return, they invited Ali to visit their nearby base, which he did several times.

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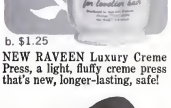
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On visit to Army base, Ali, his mother and Sutton enjoy movie. Muhammad spent time away from training very quietly. Other than sessions with GIs and four visits to their movies, his only outside activity was attending mosque to preach and pray.

AN INTIMATE LOOK *Continued*

face him. A few days before the main bout, he sent to England for the highly-rated heavyweight, Jack Bodell. He wanted to work out with the tough Britisher. The first day the champ let Bodell bang away at him, hitting him each time. Afterwards, I asked the Englishman how it had gone.

"Not bad a'tall," he said.

Ali told him to get some good rest and be prepared for the next day, because he wanted a good work out. That next day the champ whipped him to a pulp in three rounds.

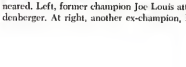
"How did it go today?" I asked Bodell again.

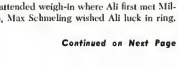
"Man, I tell you," he replied, "there is no man alive as fast and who can hit as hard as the champ. I say he must be the fastest heavyweight in the world."

Tension was high by the time the big night rolled around. Two American writers had gone to press with a phony story that the Muslims had made a deal with the Germans to sell out America by letting Germany win the title, since there was no return bout clause in the contract. I know that the only advice the champ received was to put Mildenberger away and not to take any chances with him. They kept reminding him, "Remember Max Schmeling." The only German ever to hold the heavyweight title, Schmeling had knocked out Joe Louis in 1936, though Louis later achieved a dazzling one-round knock-out of Schmeling in 1938. Ali's fight hadn't been intended as a test of power between nations, but many people, and particularly some of Ali's GI buddies, saw it that way. The champ knew it was important that he win.

That night Ali watched from his dressing room window as his friend James Ellis won by a TKO in the sixth round of the preliminary bout. He waited anxiously to congratulate Ellis, then called for prayer to be held by himself, Herbert, John Ali, the Muslims' national secretary, and Elijah Muhammad II, Herbert's oldest son.

Things went well in the ring, but around the fifth round, someone broke through the police lines carrying a box. He tried to get it up to the champ but was subdued by Herbert. The box contained only a holy





Two figures from boxing history came onto the scene as final moments before bout neared. Left, former champion Joe Louis attended weigh-in where Ali first met Mildenberger. At right, another ex-champion, Max Schmeling wished Ali luck in ring.

Continued on Next Page

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On the big day, Ali kissed his mother good morning and assured her that he was fine, but there was nothing soft about the Muhammad who demonstrated, that night, the prowess that has led him to be called "a heavyweight Sugar Ray Robinson."

AN INTIMATE LOOK *Continued*

prayer book. The man was a Muslim from East Germany.

By the sixth round, Mildenberger was bleeding badly and his guard was down. I was standing next to the champ's corner and heard Angelo crying out "Put him away with that left hook." I asked Herbert, "What's stopping him, the blood?"

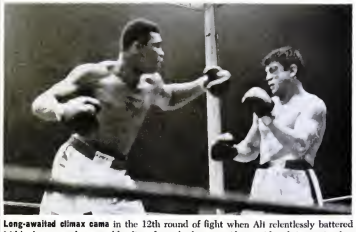
Herbert said, "Yes. You know he doesn't like to hurt anyone. Seeing all that blood slows him down a bit."

In the 12th round as the fighters were standing over us battling it out, I heard Herbert's voice clearly. "Brother, listen to me. He is not hurt. Put him away—NOW!" Then Ali let go with the lefts and rights that found their mark so well that the referee had to stop the fight.

Pursued by thousands of people, the champ made his way to his dressing room. The first thing he did was to rush to a large mirror on the wall and to stare into it for a long time, turning his head from left to right. Then he began to smile as though he were saying "And not a scar on my face."

After about an hour, newsmen were admitted. They came in, surrounded him and began pumping him with questions. It took another two hours for enough of the crowd to leave so that we could get him out of the auditorium. Police lined the hallways, but the champ called for his MPs, saying, "Where are my GIs?" They came to escort him, but the crowd was still waiting, knocking down doors and screaming, "We love you, Ali!"

Finally we made it back to the hotel by a back entrance and the champ spent the night celebrating by watching television. They were showing a new dance craze called the Muhammad Ali that's sweeping Europe. It's based on his dance-like footwork and fancy jabbing. His GI friends were still with him, so he asked me to order food for all of them. His victory feast consisted of six beefburgers, mashed potatoes, chocolate ice cream and soda pop. After dinner he said good-bye to his new-found GI friends and called Herbert in for prayer. He went to bed that night still heavyweight champion of the world, having done his part to prove that he really *was* the greatest.



Long-awaited climax came in the 12th round of fight when Ali relentlessly battered Mildenberger, who was bleeding from both eyes. Ali considered it ironic that it was also in 12th round that Schmeling had KOd Louis, calling it retribution.

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ROAST CLASSICS

date with a dish



Cold glazed ham is one of the most elegant but seldom prepared dishes in the regal realm of roasts. As with all roasts, excellence of the completed dish depends on choice of a fine piece of meat. Flowers on ham are made with lemon slices and cherry centers, with lemon, lime skins for stems. Glaze with unflavored gelatin and chill before serving.

LIKE fine wine, some dishes never grow old, nor does the taste ever tire of them. For no other food is this so true as with the succulent king-sized portions of meat called roasts. To prepare the delicacy shown in the photo above, remove the skin and trim fat from a fully-cooked ham before chilling it thoroughly. Prepare glaze by softening 3 envelopes unflavored gelatin in ¾ cup cold water. Add 1½ cups boiling water, stirring until gelatin is dissolved. Stir in 3 tbsps. vinegar, 1 tsp. salt and ¼ tsp. dry mustard. Cool. Blend in 1¼ cups mayonnaise. Chill until mixture just begins to thicken. Working quickly, spoon layer of gelatin over ham, repeating several times. Refrigerate ham 20 to 30 min. to set gelatin coating. Repeat glazing process several times until even coat is obtained. To garnish, make decorative lemon flowers as indicated above.

Continued on Page 164



Gentle. Gentle. They're Taylor grapes.

A Taylor grape-picker may be gruff (he cares about his harvest). But never rough.

Watch him as he carefully snips off each bunch when it's just-so ripe. He seems to fondle it like a baby.

(How he knows when to pick is another story. It takes years to learn.)

Next he lays it softly in a tray like the one above. It's so constructed that not a grape will be bruised on its way to the great wine presses. Only there will the juice pour into the brimming wooden vats.

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Rib-eye roast: An expensive cut, but worth it, the rib-eye has no bone, only the choicest part of rib roast. For hearty eaters, plan on ¾ lb. per person. Cook 20 to 25 min. per lb. for rare beef.



Prepare pastry as for double crust 10-in. pie and roll out. Place over roast, sealing on bottom. Brush with beaten egg white. Add decorative shapes cut from rest of pastry. Roast at 325°.



Onion mums for roast: Peel medium-sized onions. Cut through repeatedly almost to bottom to form "petals" ¼ in. wide. Place in bowl. Pour boiling water over to cover. Tint water yellow with food coloring. Let stand. Chill. Drain, use as garnish.

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General Electric Company, Housewares Division, Bridgeport, Conn. 06602

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(Models P-16 & P-17, not shown, also have Mini-Brew Basket.)



PUMPKIN CHIFFON PIE

1. Have ready a **9-inch baked Pastry Crust.**
2. Soften **1 envelope Unflavored Gelatin** in **¼ cup Water** in a 2-quart saucepan.
3. Add **½ cup Sugar, 2 Egg Yolks, 1 teasp. Pumpkin Pie Spice** and **½ teasp. Salt.** Stir until smooth. Stir in **¾ cup PET Evaporated Milk.** Cook and stir over low heat until mixture thickens. Do not boil. Take off heat.
4. Stir in **1-lb. can Pumpkin (2 cups)** and **1½ teasp. grated Orange Rind.** Chill until thick, but not firm.
5. Beat **2 Egg Whites** in small bowl of electric mixer (or 1½-quart bowl) at high speed until foamy. Beat in gradually **½ cup Sugar** until stiff and glossy.
6. Fold in pumpkin mixture. Heap into pastry crust. If desired, top with finely cut pecans. Chill 2 to 3 hours, or until firm.

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Crown roast of lamb: Order special stand-up lamb chops, tied in circle. Rub meat with salt, pepper, garlic salt. Wrap bone ends with foil. Insert meat thermometer in center muscle. Roast at 325° for 30 min. per lb. or until thermometer reads 175°. Replace foil with large pimento-stuffed olives or spiced crab apples. Vegetables can be used to fill center and as garnish.



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fashion fair

INTO THE BRIGHT

Designers disdain the drab

REMEMBER when basic black was the answer to every woman's wardrobe problems? Life was so much simpler in those days and, oh, so dull. Now a whole blazing world of color has been tapped and top designers from home and abroad are drawing their latest creations from a bright new palette. In fact, the French have gone so far as to incorporate the most avant-garde markings of modern art into the actual clothes. Of course, everyone can't travel to Europe to see them, but the next best solution is to view these fabulous garments in the 1966 EBONY Fashion Fair, called Colorballoo, which is currently touring the nation. If you want to be one of those in the know, don't miss Fashion Fair when it comes your way this year.



Abstract designs from the world of art have provided the inspiration for these brief but elaborately sequined dresses by Louis Ferrod of France.

No, you're not having hallucinations. It's just the newest look of them all in long and short jersey "body" and "face" dresses by Yves St. Laurent.

Continued on Next Page

Folds and folds of elegant taffeta, varying in shade from mauve to lavender, sweep out to meet the evening in this stunning, full-length gathered cape and gown (below) by Roberta Capucci of France. Gown is slit very high.



Chartreuse evening gown (right) by Chuck Howard of Townley features bold horizontal stripes coupled with a tasteful simplicity of design. All-over beaded cardigan jacket is in complementary basic color of light green.



Continued on Page 172

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Newark, N. J.	Saturday, Sept. 17
Asbury Park, N. J.	Sunday, Sept. 18
Atlantic City, N. J.	Tuesday, Sept. 20
Stamford, Conn.	Wednesday, Sept. 21
Albany, N. Y.	Thursday, Sept. 22
Hartford, Conn.	Friday, Sept. 23
New Heven, Conn.	Saturday, Sept. 24
Boston, Mass.	Sunday, Sept. 25
Springfield, Mass.	Tuesday, Sept. 27
Salisbury, Md.	Wednesday, Sept. 28
Baltimore, Md.	Thursday, Sept. 29
Washington, D. C.	Friday, Sept. 30
Philadelphia, Pa.	Saturday, Oct. 1
New York, N. Y.	Sunday, Oct. 2
Jersey City, N. J.	Tuesday, Oct. 4
Syracuse, N. Y.	Wednesday, Oct. 5
Buffalo, N. Y.	Thursday, Oct. 6
Cleveland, Ohio	Friday, Oct. 7
Youngstown, Ohio	Saturday, Oct. 8
Columbus, Ohio	Sunday, Oct. 9
Pittsburgh, Pa.	Tuesday, Oct. 11
Charleston, W. Va.	Wednesday, Oct. 12
Roanoke, Va.	Friday, Oct. 14
Newport News, Va.	Saturday, Oct. 15
Richmond, Va.	Sunday, Oct. 16
Winston-Salem, N. C.	Tuesday, Oct. 18
Charlotte, N. C.	Wednesday, Oct. 19
Brunswick, Ga.	Thursday, Oct. 20
Jacksonville, Fla.	Friday, Oct. 21
Daytona Beach, Fla.	Saturday, Oct. 22
Miami, Fla.	Sunday, Oct. 23
St. Petersburg, Fla.	Tuesday, Oct. 25
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Columbus, Ga.	Wednesday, Nov. 2
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Dallas, Texas	Saturday, Nov. 26
Houston, Texas	Sunday, Nov. 27
San Antonio, Texas	Monday, Nov. 28
Albuquerque, N. Mexico	Wednesday, Nov. 30
Las Vegas, Nevada	Friday, Dec. 2
San Bernardine, Calif.	Saturday, Dec. 3
Los Angeles, Calif.	Sunday, Dec. 4
Bakersfield, Calif.	Tuesday, Dec. 6
Fresno, Calif.	Wednesday, Dec. 7
San Jose, Calif.	Thursday, Dec. 8
San Francisco, Calif.	Friday, Dec. 9



A touch of the oriental marks two-piece, high-necked evening ensemble by France's Pierre Cardin, with its own "necklace."



Gus Tassell designed this pencil slim white silk gown with toga effect in dark teal blue. Wing effect over arm drapes to hemline.

Continued on Page 174



favorite beauty secret of girls on the go...

"Ultra Sheen is so light—never weighs my hair down—Just a touch does so much! LaVonna and I discovered it together—and we wouldn't take a flight without Ultra Sheen close at hand!"

Joyce Henderson
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"Ultra Sheen keeps my hair looking naturally good—A stewardess's hair must look neat at all times—there's no time to fuss, not with passengers to care for. Ultra Sheen cares for my hair like nothing I've ever used!"

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Unusual hat resembling monk's hood adds touch of mystery to ensemble designed by Nina Ricci. Burnt orange dress is wool crepe.



Casualness in an ultra-sophisticated mode is the feature of this heavily beaded hot pink and emerald gown created by Pierre

What Is NEGRO DIGEST?



Humor:

Poetry:

The Song Is Ended

for Nat King Cole

The melody belonged to everybody
even the ones who knocked you down.
Mona Lisa has tears.
Your articulate voice is a strange sound
whistling through the summer of my past youth
full of memories and paper moons.

The King is dead?
no, too many waxed yesterdays hold on to your life.
Across the breakfast tables of America the listlessness
of your voice cracks the drabness of living and dying.
It makes us want to go and see the world.
Making believe is another name for your voice.

I go into the room,
adjust the song player, and easily recall the time
we spent an evening making love while you blasted our dingy
universe with moonbeams and mistletoes.
Her name I've forgotten.
The song was by Nat King Cole.

I remember a club on the outskirts of New Jersey
where an integrated crowd stood in the rain for hours,
you came on stage like a fallen constellation wearing a dark
suit with a tab collar fit for a King.
We saw two shows and never heard the same song twice.
The wind is shaking the trees.

There are some things that you hate to see die,
or wind up unhappy. There are some sounds born
from struggle which are bound to break laws.
Death is a stupid thing. There is always discordance
in the music of a King's life. Lost Aprils.
I owed you a thousand dances, you owed me a full life
of song and summer and waking life.
I disagree with a death that strikes down the makers
of songs. There are so many things waiting for silence like
the bombs waiting for doors to open.
I am frightened of a death that strikes down Kings.

—Conrad Kent Rivers

VIEWPOINT:
NEGRO UNREST: THE SAFEGUARD OF DEMOCRACY
IS THE WHITE PRESS DEDICATED TO THE STATUS QUO?
'WHY I EULOGIZED MALCOLM X' by Ossie Davis
TO NEGRO PARENTS: SILENCE NO LONGER

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AND SHED A MURDEROUS TEAR—by Alice Reid
THE ONLY MAN ON LIBERTY STREET—by William Melvin Kelly
SORROW FOR A MIDGET—by Langston Hughes

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FINANCING AND INSURING A CAR

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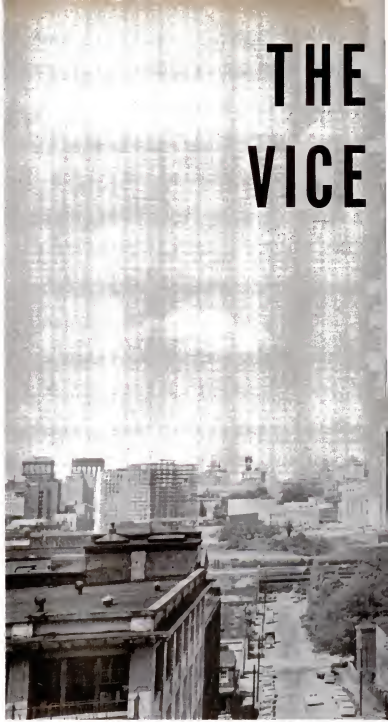
Negro Digest

1820 S. Michigan Avenue, Chicago, Illinois 60616

THE VICE



New man at city hall is Winfred Mundle, vice mayor of Richmond, Va. Administrator embarks on inspection tour, followed by Mayor Morril M. Crowe. Mundle, a local insurance company executive, was chosen last July by a vote of the City Council.



Relaxed and urbane, Mundle lights pipe atop building overlooking Richmond. A 21-year



Welcome to Richmond is extended to a new company, Custom Mailers and Consultants, Inc., which recently located in the city. Vice mayor was the only Negro present. Ceremonies occupy much of his time. He is invited to speak about twice each week.

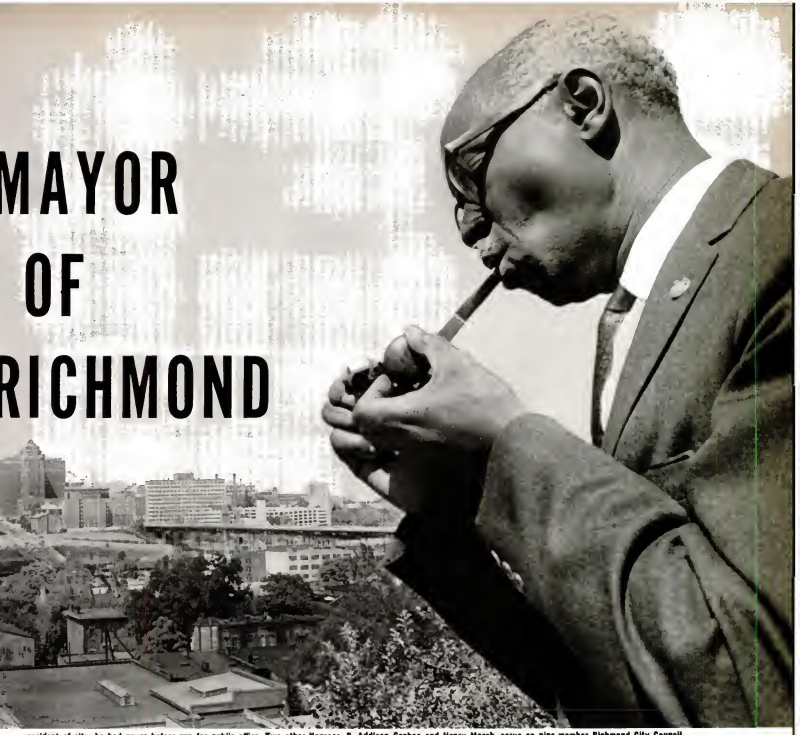
Winfred Mundle, insurance executive,

WHEN a mailing firm dedicated a new building last September in Richmond, Va., the man to represent the capital of the Old Dominion was 57-year-old Winfred Mundle. After the usual palaver expressing confidence in the city's future, Mundle welcomed the new company then took his seat to a rousing applause. No one in the all-white audience seemed bothered that he was a Negro.

Around Richmond, people used to joke that the vice mayor had only one real job—throwing out the first ball of the baseball season. But since Mundle has emerged, the position has taken on a brand-new meaning, at least among Richmond's 92,000 Negroes (out of a total population of 219,958). In the charming, debonair administrator, they see the vanguard of a growing Negro participation in the affairs of their city.

In the four months since taking office, Mundle has fully mastered the somewhat ambiguous job of vice mayor, playing the twin roles of administrator and diplomat with a veteran's hand. Under Mayor Morril M. Crowe, his job has been enlarged over that of his predecessor and Mundle's very presence as a representative of his city has

MAYOR OF RICHMOND



resident of city, he had never before run for public office. Two other Negroes, B. Addison Gephas and Henry Marsh, serve on nine-member Richmond City Council.

scores a major breakthrough in Dixie

been a morale-booster among Richmond's growing Negro citizenry. Yet prior to running for the City Council last July, Mundle's only role in politics had been that of a backstage campaign manager for earlier Negro candidates.

Supervisor of the North Carolina Mutual Insurance Company's Richmond office, Mundle rose to fame because of his work with numerous local civic organizations, including the YMCA, the Boy Scouts and the Crusade for Voters, Richmond's leading Negro political organization. He was one of six Negroes appointed to the mayor's bi-racial committee in 1960 and has been cited for outstanding community work by both civic and religious organizations. When the Crusade for Voters began looking around for a City Council slate, the popular Mundle was an obvious choice. In a post-election Council vote, he was then chosen as vice mayor, the first Negro in the city's history.

For all his association as a ceremonial figure, however, Mundle has a few definite ideas about the future of his city. "We need teamwork to make Richmond a beautiful place," he likes to say, "not only physically but in its attitudes and relationships."



In the mayor's office, Mundle discusses plans for a proposed new city hall. In the present building, there is no office for vice mayor. Mundle conducts city business from district office of N. C. Mutual Insurance Company, which he heads.

Continued on Next Page

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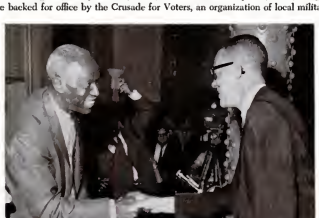
REMY MARTIN
V.S.O.P.



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During ceremonies at City Hall, Mundle (l.) is sworn into City Council along with two other Negroes, Henry Marsh (2nd l.) and B. Addison Cephas (3rd r.). Negroes were backed for office by the Crusade for Voters, an organization of local militants.



Brief dispute over rivalry for vice mayor's office is patched up by Mundle and Cephas after Council vote. In a special session, Mundle was chosen for spot as compromise after businessmen rejected Cephas as too militant.

NEW OFFICIAL IS BITTERLY CRITICIZED BY MANY OF CITY'S MILITANT NEGROES

THE ascension of Winifred Mundle has not been without its fireworks. Strangely, however, the reaction has come not from whites, but from Richmond's more militant Negroes.

The issue is an intriguing one. Elected to the Council, Mundle immediately became the middle man in a power struggle between the Crusade for Voters and the downtown business establishment. Traditionally, Richmond has chosen as its mayor and vice mayor the two highest vote-getters among the Council candidates. But this time around, the winners were Paul Bagley, a liberal white, on the one hand, and Cephas, a militant Negro, on the other. Fearing a hostile administration, businessmen rejected Bagley and persuaded Crowe, the incumbent mayor, to serve another term, subject to Council vote. The Crusade, as expected, supported Bagley and Cephas and the battle lines were drawn.

Mundle, one of three Negroes on the Council, held the balance of power and, in an action that surprised many Negroes, voted for Crowe. As a concession to the Negroes, Mundle was then chosen as vice mayor.

After initial cries of "doublecross," most Negroes are now convinced that Mundle acted for principle. As Mundle himself has pointed out, "Certainly there were people who wanted Councilman Cephas. But I felt Mayor Crowe had done a good job and I wanted to support him. A man has to vote like he thinks. The hostile feeling won't last long."

It probably won't. And one reason is Mundle himself, an enchanting politician who already has won over most of Richmond's electorate, both Negro and white. Friends even say that next time an election rolls around, Vice Mayor Mundle could make history again—as the first Negro to become mayor of Richmond.

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Continued on Page 180

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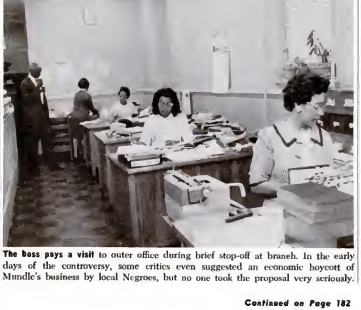
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As private businessman, Mundle has less and less time for desk work. Here he chats in front of sales chart with James A. Booker, staff manager. As district manager, Mundle supervises 44 staff workers attached to the local office.



An executive matter is gone over with staffers Joseph S. Malone (with sheet) and David L. Temple (*r.*). Looking on is Dr. William Thornton, ebairman of the board of the Crusade for Voters, which baeked all three of the Negroes for the Council seats.

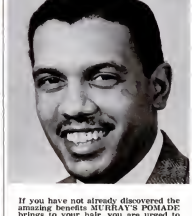


The boss pays a visit to outer office during brief stop-off at braneh. In the early days of the controversy, some critics even suggested an economic hoycott of Mundle's business by local Negroes, but no one took the proposal very seriously.

Continued on Page 182

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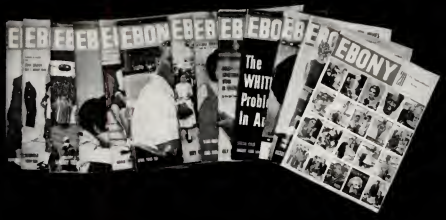
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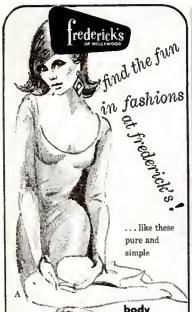
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Getting down to work, vice mayor takes his Council seat. At left is Councilman Marsh, youngest member of body. In back row (l.) is Ray Boone, editor of the Richmond edition of the Afro-American newspaper, which led the campaign against Mundle.



Out on the street, Mundle goes over plans for a future project with B. F. Kersey, an anti-poverty official in Richmond. Vice mayor is attentive to needs of his constituents, he likes to tour the neighborhoods to personally hear their grievances.



Continuing his tour, outgoing politician introduces himself to a group of school patrol boys (banners are a supplication to motorists). With a growing Negro population, Richmond has the potential for an even greater Negro civic leadership.

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NEW AND IMPROVED



Tireless civic worker, vice mayor is a member of 12 local organizations.Here he holds forth at a meeting of the personnel committee of Richmond's Leigh Street YMCA. Before seeking office, Mundle had served as campaign chief for other Negroes.



An informal meeting brings the three Negro Councilmen together for the first time since the heat of the campaign. Initially split by the dispute, the Negro community is regaining its solidarity, and hopes to present a united front next election.



After a long day, Mundle strides briskly home as wife, Juanita, awaits him on steps. A native of Columbia, S.C., he was graduated from Allen University. He and wife have two adult sons, Winfred Jr., a lawyer, and Eugene, a Boy Scouts executive.



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THE RONETTES

Rock 'n' roll girls trio teams up with the Beatles on a whirlwind, 14-city, U.S. entertainment tour



The Ronettes, (l. to r.) Estelle Bennett, 21, her sister, Ronnie, 20, and their first cousin, Nedra Talley, 20, named themselves by forming anagram of first names. Native New Yorkers, they graduated from high school in 1962-63.



Relaxing in a Hollywood hotel pool with their manager, Joseph Delon, trio pauses during 14-city tour. Ronnie is the group's lead singer.

IT'S possible for some Americans to be better known in England than they are in the United States. In the case of a trio of rock 'n' roll singers who call themselves the Ronettes, it's highly probable. Voted the third top singing group in England last year, they were topped only by the Beatles and the Rolling Stones. A year earlier they had been tabbed "The Best Girl Group in England" when their record, *Be My Baby*, became a hit. "We visited England then," recalls one of the girls, Nedra Talley, "and were given a welcome party by the Beatles. We've been good friends ever since." They extended their friendship recently when the Beatles took them on an entertainment tour of 14 cities.

Mrs. Beatrice Bennett, who often chaperons her daughters, Ronnie and Estelle, and niece, Nedra, says of the Beatles: "They're always very nice to me. It's something about the kids in England. They seem to respect adults more [than Americans]. They want to have adults around, even at their parties."

Would The Ronettes accept another Beatle invitation next year? "Yes, of course," they reply without hesitation.



Mrs. Beatrice Bennett, frequent chaperone for the Ronettes, gets her hair groomed by daughter, Ronnie. Girls are fans of The Supremes and the King Sisters.



The Beatles are highly thought of by the Ronettes. "Paul is witty and lively," says Nedra. "He's the fun of the tour." Adds Estelle: "He keeps us laughing." Of Ringo, Nedra says: "He's just Ringo, not Mr. Show Business." The trio agree George Harrison is "serious-minded and quiet," say author-composer-musician Lennon is "very intelligent."



John Lennon is the egghead of the Beatles, has written two books, *A Spaniard In The Works* and *In His Own Write*, which received favorable reviews. His recent remark that the Beatles were more popular than Christ generated a storm of protest.



Paul McCartney, whose left-handed playing makes him unusual among guitarists, has been called a choir boy because of his alleged angelic look. Although he is the one of the Beatles still not married, rumors say he will walk to the altar soon.

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Walking with their young manager, Joseph Delon (L), Ronettes cross infield of Dodger Stadium in Los Angeles and head toward outdoor stage for a performance. "Our ambition is to do all kinds of music and not be restricted," says Estelle.



Ronette performance, running 21 minutes at Dodger Stadium, entertains 40,000-person audience which turned out primarily to see the Beatles. Crowd was made up mainly of teen-age white girls. Ronettes say they would like to reach adults, also.

THREE HIT RECORDS HELP PUSH THE RONETTES' CAREER

IF THE RONETTES ever turn to numbers playing, they should always bet on "three." It has been a lucky digit. The trio has sold more than three million records in the past three years on the strength of three hit records, *Be My Baby*, *Walking in the Rain* and *Baby I Love You*. They have made three separate entertainment tours of Europe to standing-room-only crowds. Their recent U.S. tour with the Beatles was a natural consequence of tours they had made together overseas.

But events even before that help account for their present prominence. "We were urged into singing together by our grandmother who financed our lessons and, well, kept us in tune," explains Estelle Bennett. "During high school we frequently sang background harmony for other groups. We were contacted to work with one group and I phoned to talk with them. But I got a wrong number. On the other end was Phil Spector who had had such great success with the Righteous Brothers. I didn't know him at the time. In the course of our conversation, he explained that he needed a girl group to dub in some backgrounds for his Philles Records. We went by for an audition and here we are. We never did do that background," Estelle laughs.

Last Spring, the Ronettes starred on the 90-minute TV special, *It's What's Happening, Baby*, in behalf of the Office Of Economic Opportunity's drive against teen-age school dropouts.

Today Ronnie Bennett leads on all the Ronettes recordings, but Estelle and Nedra insist there is no inter-family rivalry. "We all have our favorite songs that we lead in concerts and at night clubs," Nedra says, adding: "In families such as ours you can expect to have spats. But people who are just only friends fall out for good sometimes."

Continued on Page 188

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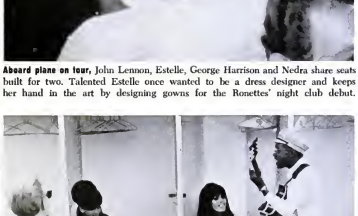
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During spare moment in 14-city tour, Estelle shoots pool with Paul McCartney of the Beatles. Ronettes found audiences, which are about 95 per cent female, quite envious of their close proximity to the Beatles but not openly hostile.



Aboard plane on tour, John Lennon, Estelle, George Harrison and Nedra share seats built for two. Talented Estelle once wanted to be a dress designer and keeps her hand in the art by designing gowns for the Ronettes' night club debut.



In baseball dressing room, singer Bobby Hebb entertains two Ronettes. Ronettes had privileged position for their performances—next to the Beatles. "We record a song because it appeals to us," says Estelle. Group is in third show business year.

MEN: *women too!*

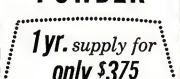
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Continued on Page 190

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Disk Jockey Alan Freeman briefs the Ronettes before their appearance on his radio show in London. Their entertainment careers began in 1963 when they were dancers at Peppermint Lounges in New York, Miami, later the *Murray the K* TV shows.



Seat mates on plane, Estelle and Paul get chummy during their 14-city tour. She acknowledges that she "was dating" George Harrison (of the Beatles) before his marriage. "They are all gentlemen and regular fellows," she says of group.

Continued on Page 192

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Leaping kick shows off karate prowess of Ronnie. Nedra (checkered slacks) is the domestic member of the group and likes to cook as a hobby. Baking chocolate chip cookies is her specialty. She lives in Emerson, N.J., with her mother, Mrs. Susan Talley.



Nedra executes hip-throw on Ronnie who laughed: "Boy, it's a good thing that I know how to fall. Nedra doesn't know her own strength." Nedra likes interior decorating, doesn't mind house cleaning. Her mother works in Mayor John Lindsay's office.

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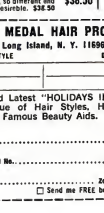


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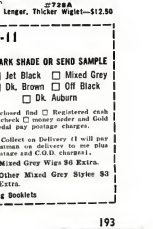
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